

FIRST YEAR

TEXTBOOK

ENGLISH III

Effective Communication for
Ministry



**DELIVERANCE BIBLE
INSTITUTE**

Portland, Maine, USA

English III

Effective Communication for Ministry

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ARE THESE THOUGHTS COVERED?

Extemporaneous Delivery
(preparation is done in advance, but speech is given without notes.)

Visual Aids
Pronunciation and Enunciation
The “Introduction”
The “Conclusion”
DRAMATICS

Motorcycle, Aimee Simple McPherson
Tarzan rope

Lesson 1. Introduction, I

- Complete Study Questions 1a.
- **Assignment** to write about 4 favorite speakers.

22 Powerful Speaking Secrets	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Introduction to Course Effective Public Speaking

I. The Importance of Effective Public Speaking

There are three reasons for the Christian to develop their speech skills:

1. To Fulfill the Great Commission
2. To Fulfill the will of God.
3. To produce quality ministry.

The Majority of Public Addresses are failures.

"I think things had better not be said at all, than said weakly."—Jean Francois Millet

You can be an effective communicator if you prepare yourself. Most talks are failures because of lack of preparation and planning. It is so important to do our talks justice by prudence. The more important a subject the more important it is to give it carrying power.

Important to get background knowledge and build a good foundation. If you are going to be a public speaker you must develop your tools.

Speaking in Public is the most difficult of all arts.

"Nothing more rare among men than a perfect orator."—Cicero

1. Its Great Value. (You May have to dig just as you would to get a diamond.)
2. Its Many Variables

1. CICERO'S REQUISITES FOR A PUBLIC SPEAKER

2. Logician's acuteness
memory
- Lawyer's

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There are too many chances for failure in public speaking for the speaker to be careless. If we are going to speak effectively in public we need to have a Logician's acuteness (keen perception), a Philosopher's subtlety, Poet's harmony, Lawyer's memory (speaking extemporaneously), a Tragedian's voice (vocal ability to express sorrow, pain, grief, tragedy), and an Actor's Gesticulation (ability to gesture, the ability to underscore what is being said with gestures and expressions.)

Audiences range from very agreeable to extremely hostile.

Talk is the mightiest force in the world. Hebrews 1:3; James 3:5

1)God spoke the universe into existence. (2 Peter 3:5)
2)Education lies in talk. **3)**An idea is never really your own until you impart it to another person. **4)** Talk has made the reputation of Babel.**5)**Talk is expressive of what is going on inside a person.

Oratory has taken a prominent place in society. (i.e, in education, business, pastoring, evangelism, politics, entertainment, science, etc.

The extraordinary power of great masters on the platform.

Effective communicators are able to **1)** Move Entire Audiences and **2)** Affect Change (Peter on day of Pentecost = 3,000 saved. Acts 2:41).

To uphold a good impression of the ministry and the speaker

Every Speech is a conversation between the speaker and the audience. Information is exchanged far beyond just the topic of the talk. Impressions are being made concerning the message and messenger based on the speaker's performance. In order for people to trust the message, they must often need to be able to trust the messenger. Does your presentation promote confidence and validity?

CHECK FOR UNIQUE
PONTS-----

IMPORTANCE OF EFFECTIVE

I. PUBLIC SPEAKING

The ability to speak effectively in public is now **a matter of importance to almost every calling**. Times come to all of us when, like John Alden, **we must speak for ourselves. Great causes need defenders.**

To stand before an expectant audience, or before an expectant individual, with nothing to say or, which is as unfortunate, with much to say and without the ability to say it, is one of the most embarrassing situations in life.

A. The majority of public addresses are failures.

"I think things had better not be said at all, than said weakly."

How many addresses have you heard during the past six months that have held your interest, stirred your feelings, or roused your will? And if they have not accomplished one or all three of these things, they have to a degree done the opposite.

Dullness is eloquent—for the opposite side. A school teacher and a preacher are as much in duty bound to be interesting as a popular lecturer. **The more important a subject is, the more reason for giving it carrying power.**

B. Speaking in public is the most difficult of all the arts.

Cicero lamented: "There is nothing more rare among men than a perfect orator." In his *De Oratore*: "There is requisite to the orator the **acuteness** of the logician, the subtlety of the philosopher, the skilful harmony, almost, of the poet, the memory of a lawyer, the tragedian's voice, and the

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Perhaps it is the most difficult of all the arts because it is the most valuable. It is the **most difficult of the arts**, too, because there are **so many chances to fail**.

However, animated actors are often **dull** speakers. Some eminent literary men are almost as famous for their **failures** on the platform as for their successes with the pen. Harold Bell Wright, who has reaped a fortune from his books, **received**, it is said, almost a **starvation salary for his preaching**. Perhaps it was he who tells of

Logician's Acuteness = keen perception

Philosopher's Subtlety = ability to make fine distinctions

Poet's Harmony = combination of sounds considered pleasing to the ear

Lawyer's Memory = recall ability, extemporaneous,
[prepared in advance but delivered without notes or text]

Tragedian's Voice (tr...j" d"-...n)
= ability to express grief, sorrow, pain, disaster, tragedy, etc.
with one's voice

the black exhorter who, after telling an acquaintance that he got only fifty dollars as a year's salary, and receiving the sympathetic response: "It is a disgrace to the church to pay you such a small salary!" answered: "Ah don't know, boss, did yo' evah hear me preach?" **The arts of saying and writing things, the same things, are different arts.**

Charming and inspiring conversationalists are sometimes worse than **dumb** before an audience. Both speakers and talkers have the gift of speech, but each is proverbially lacking in the other's art. They differ more widely than classical music and jazz or Gospel music. It is strange that the addition or subtraction of a certain number of hearers changes the art of vocal expression to a foreign field! Who would want to hear on the platform Socrates or Dr. Samuel Johnson,

"Of the three places, where we hear most public speaking and reading—our courts of law, our theatres, and our churches—the place where we hear the best elocution is the first, and the place where we hear the worst elocution is the last."

—Isaac Thomas Hays, *Commonplace*

the world's two most famous conversationalists?

Unfortunately, the majority of men that have chosen speaking in public as their profession are lamentably poor speakers. Many ministers are failures in the pulpit. The sheep do not want to hear their voice. Their members bring to church more religious zeal than

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they carry away. If it were not for the rich content of the Gospel that they preach, they would not be worth listening to. It is sad that a hearer has to force himself to listen to what should be the breath of heaven to him; and that the good seed finds its chief impediment in the sower.

An eloquent young preacher came to the study of the Reverend F. F. Emerson, a thoughtful, but dull speaker, and said to him: "If I had your sermons, or you my delivery, we could carry all before us!" During Mr. Emerson's next summer vacation, some one broke into his house and stole his sermons. [I am not offering this incident as a solution of the difficulty.]

It's often remarked that speaking in public has had its day: with the host of high class periodicals and books that are flooding the press, we do not need the platform any longer. Even the vast amounts of information available to us through the Internet, World Wide Web, gives some the impression that public address is no longer necessary. BUT, The objection is shallow. Good speaking has many elements of superiority over good books. It makes thought alive; its impression goes deeper; its meaning is dearer through the concrete medium of gesticulation; the speaker's personal magnetism is a vital influence; and warmth of social feeling is to be found only in a congregation of one's fellows.

A series of addresses on *The Fallacy of Well Known Proverbs*: Perhaps the most absurd of such trite proverbs is: "Talk is cheap." No talk could well be cheaper than that saying.

C. Talk is the mightiest force in the world.

Herein lies education. It teach others; it teaches the talker most of all. **An idea is never really our own until we have imparted it to another.** To keep an idea give it away. The Declaration of Independence is talk. The speech of Lincoln at the battlefield of Gettysburg, despite his modest declaration to the contrary, has become more famous than the battle itself. Talk has made the reputation of the Tower of Babel. Talk has made the financial success of the telephone, the phonograph, the radio. The Sermon on the Mount was talk. So were the Ten Commandments—though in that case actions speak louder than words. What is a marriage proposal but talk? If "talk is cheap," how explain the influence of propaganda? Abraham Lincoln, striking off the iron shackles of slavery, replaced them with the golden fetters of public opinion:

"Public sentiment is everything: with public sentiment, nothing can fail; without it nothing can succeed. Consequently he who moulds public sentiment goes deeper than he who enacts

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statutes or pronounces decisions. He makes statutes and decisions possible or impossible to be executed."

When John the mystic evangelist sought a metaphor with which to describe the relation that the Messiah bore to the Father, he called Him the Word of God. A luminous phrase! A word is the expression of the inner life. Through words, as across a bridge, heart travels to heart.

D. Oratory has taken/held a place of prominence in the past century that it had never known before.

Today, when books, periodical literature, and the World Wide Web have an unprecedentedly wide circulation, oratory still holds a place of prominence that it had never known before. Every book and lecture on business efficiency gives speakability prime emphasis. Shelf after shelf in the public library is devoted to it. It holds an increasingly conspicuous place in the curricula of colleges and schools. Advertisements in the papers announce extension courses and night schools where business clerks and members of social clubs shall have opportunity for the study and practice of this the highest of the arts. It is even being taught by mail.

Writing
copy:
talking
on

Dale
Carnegie's
*How to Win
Friends and
Influence
People* deals
with one's

It is often said that the pulpit is the minister's throne. While executive management and pastoral work are of vital importance, yet every school of theology places **preaching ability as supreme among ministerial gifts**. Churches are looking for **preaching pastors**. **Candidates for the pastorate are not asked to set up a sample organization, but to preach sample sermons**, much as one may regret this unfair and disproportionate method of rating ability. So difficult to find are arresting and convincing speakers, that our great city churches frequently call to their pulpits men of other denominational affiliations, and employ assistants to take charge of administration and pastoral service. More and more, even if several churches have to combine to bring it about, are congregations coming to see that men of special gifts should be kept free to exercise them, unhampered by details that associates can perform.

Ninety to a hundred years ago, not only was debating not taught in the classroom, but there were no intercollegiate debates, no school or college debating societies. Public forums were unknown. The lawyer had to learn in the law school to defend a case; others had to depend on their native/natural talent for repartee¹ in an emergency. The Oxford Union in England has shown American students the value of the public debate. For, **in a very real sense, every public utterance is**

¹ **rep·ar·tee** (rəp"…r-tī", -tī", -är-) *n.* **1.** A swift, witty reply. **2.** Conversation marked by the exchange of witty retorts.

a debate, the fact that the opponents in the audience have no chance to “come back” making them the more dangerous, and difficult to convince. That is why Henry Ward Beecher encouraged his church members to express opposition in his prayer meetings.

Every speech is a contest between speaker and audience.

The high place of public speech is proved also by the extraordinary fame of great masters on the platform. When Moody and Sankey proposed to hire the circus tent for evangelistic services, the circus proprietors laughed at them. But the vast throngs swelling in and looking for seats told its own story. Police were compelled to club the crowds that threatened to wreck the opening passageways by their furious zeal to get in. At the services of Billy Sunday, auditors climbed up among the rafters, at risk of life and limb, to hear him speak. Evangelist Billy Graham filled Madison Square Garden night after night for weeks on end, and his words drew men and women irresistibly forward. The William Jennings Bryan² and others have had similar experiences. Political opponents who came to hiss have ended by throwing their hats in the air, howling approval of sentiments that they knew they did not believe. This Commoner, who had formed the habit of running in vain for the presidency, dominated the views of his party as soon as he rose to speak.

E. Such knowledge is important background for the serious student of speech.

The key to success on the platform will not be found in the pockets of the punctilious³ observer of set rules for speaking in public. Of course, for the serious student of speech such knowledge is important background, but in trying to remember them, we should fail to observe them. The very effort is distracting from the purpose in view. One professor of public speaking at a theological seminary had drawn on the blackboard a scientific diagram of the human throat, showing

² **Bryan, William Jennings.** Called “the Great Commoner” or “the Boy Orator of the Platte.” 1860-1925. American lawyer and politician who campaigned unsuccessfully for the presidency in 1896, 1900, and 1908. He is famous for his impassioned “Cross of Gold” speech advocating free silver (1896) and for his defense of fundamentalism in the Scopes trial (1925).

³ **punc·til·i·ous** (p³/₄ngk-tl“ŋ-...s) *adj.* **1.** Strictly attentive to minute details of form in action or conduct. See Synonyms at **meticulous**. **2.** Precise; scrupulous. --**punc·til“i·ous·ly** *adv.* --**punc·til“i·ous·ness** *n.*

the physiographic location of the organs of speech. Suppose that while you were delivering an address to a thousand high school students on *Fair Play*, you were to be asking yourself: **“Did that tone come from my trachea, esophagus, or diaphragm?” where, oh where, would you find your audience when you came to?** It is of importance to study the proper use and register of your voice as the medium of expression, as we shall do, later, but the process of steel-making does not interest the surgeon as he uses the knife. The rules of speaking, like those of all the arts, must be so assiduously⁴ practiced in private that they become the unconscious guides of public performance.

Speaking is self-expression. It is not a mere figure of speech to say that a speaker “expresses himself” well or ill. When we hear that such and such was said, we ask at once: “Who said it?” Was it this one or that one? **It is for this reason that the student of public speech lays his emphasis on the speaker, the self that lies back of all that is to be spoken. The less a man knows, the more he talks and the less he says.** “The cannon must be larger than the shot it puts.” That is why **a familiar thought when spoken by a strong man is given new meaning.** It is stamped with his personality. Almost anything is striking, if uttered by the right lips. Though the world is too old for original thoughts, **every thought strained through an original mind becomes original.** Such original thoughts, uttered in deep earnest and under the discipline of study and practice, kindle response and action in those who hear them. **The seeming ease of the artist is the hard won result of long practice.**

While there is a wide variety of speeches to which the gift of speaking in public is put, yet the laws of the game, the principles that make for success or failure, are similar. That is why books and courses of study in this field have so live an appeal. **Every speech is a contest between the speaker and his audience.** When he mounts the pulpit or the soap-box, he throws down the gauntlet. There may be no consciousness of competition on either side, but it is there. As in the case of an auctioneer and the buyers, so in every assembly either the rostrum or the benches will get the victory. The result is like that of the baseball series: one day the “Yankees” win, the next day the “Indians.” The speaker has warmed the cold,

⁴ **as·sid·u·ous** (...sɪj">....s) *adj.* **1.** Constant in application or attention; diligent: *an assiduous worker who strove for perfection.* See Synonyms at **busy**. **2.** Unceasing; persistent: *assiduous research.* [From Latin *assiduus*, from *assidēre*, to attend to : *ad-*, *ad-* + *sedēre*, to sit; see **sed-** below.] **--as·sid·u·ous·ly** *adv.* **--as·sid·u·ous·ness** *n.*

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instructed the ignorant, saved the sinner, halted the speeder, interested the stupid; or else he has slunk from his elevation in defeat with the consciousness that the load was too heavy for him to lift. **Is there any humiliation on earth equal to that of sneaking, like a whipped cur, from the arena of public speech, feeling that the loftiest, purest efforts of your life have been thrown back in your face?** "Is there any hell," cried poor Keats, "fiercer than the failure in a great object?" But on the other side: **Is there on the earth any exaltation of spirit equal to that of having "swept the boards"? Whether in thunders of applause, or in the silence of tear-stained faces,** the winner in this contest has won such a reward as few situations have the wealth to offer.

Manifold as are the causes of defeat to a speaker, as many are the reasons for success in his calling. ¹**He must speak well, first, to pay the debt he owes his audience.** A public office is a public trust. Every calling is a mortgage held by the public. St. Paul, entering upon his calling, acknowledges: "I am a debtor, both to Greeks and to barbarians; as far as in me lies, I am a debtor." In taking the platform, you have acknowledged your debt. Expectant faces must not be disappointed.

²**You must speak well, to uphold the reputation of your profession.** The chief argument for or against any occupation is the men that occupy themselves with it. **Success is contagious: and every man that succeeds is a living invitation to choose his way of life.** How many telephone operators Alexander Graham Bell made! How many aviators Charles Lindbergh! In Webster's courtroom every one wanted to be a lawyer; in Beecher's congregation a minister. Who but pulpiteers are to be blamed for the phrase, "dry as preaching"? When a man wants to give stimulating advice to a friend, why does he begin by saying: "Now, I'm not going to preach to you"? He ought to wish he could. Why do television and movie-makers sometimes make the Protestant minister ridiculous? It is because some ministers whom the filmmakers and actors have heard made their profession ridiculous. **When a speaker addresses an audience who is accustomed to listening to a platform king, he has their attention from the start: and when he follows "a mere discharger of words," he must fight for attention in every word he speaks.** His congregations are right: how else can they judge of a profession than by its representatives? By thy words thou shalt be justified, and by thy words thou shalt be condemned. **Commend your calling by your practice.**

³**Your future depends on your success.** You must earn your salary, or lose it. The same thing is true of your reputation. To speak well, is to win invitations to speak; and each invitation accepted

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increases the ability to speak well. Dividends at interest pay dividends: to him that hath shall be given.

Speaking well has cultural value for the speaker. Senator Beveridge, after defining oratory as one of the fine arts, adds: "Art is the highest function of the mind and soul of man." To appreciate art to the full, one must become an artist. The alert pursuit of a high vocation lifts every faculty of the mind. **Everything that one does well brings self-criticism of everything else one is doing.** "The better is the enemy of the best." On many a grave, if the truth were told, would be found written the **epitaph: "Too easily satisfied."** **Every one can do better than he thinks.** There is a sleeping giant within that needs only the noise of serviceable industry to awaken it. There are men of force on the platform today who, when they began, had everything against them: a thin voice, clumsy mannerisms, and a hangdog spirit.

To defend exalted themes in resistless speech, is to hold human history in your hands. Divinity students laughed at one of their classmates who refused to accept any recreational invitation for the afternoon before he was to preach: "The destiny of men may hang on that address," he declared. His great New York pastorate proved him right. The listener's life is what the speaker makes it. "Life and death are in the power of the tongue." When Rockefeller was brought forward for church membership as a boy, it is said, a prominent church official objected: "Well, I suppose there is no harm in letting such children come into the church, if they want to; but of course they can be of no financial value." **The speaker draws his bow at a venture: how little he knows the mark he hits!** There were two hundred additions to a church from a series of services. A similar series was held contemporaneously elsewhere, with only one convert. The names of the two hundred have all been forgotten. The single convert was David Livingstone. Earnest speech is gifted with parenthood. The late Sylvester Home boldly declared: "The appearance of a true preacher is the greatest gift that any nation can have." He points the path to character.

The truth is on trial, and we are the witnesses. What verdict will the jury render?

Study Questions 1a: Introduction

- 1) List three reasons for a Christian to develop his/her speaking skills.
 - (1)
 - (2)
 - (3)
- 2) What is the most difficult of all arts and why?
- 3) Using the context as your guide, define each of the following terms from *Cicero's Requisites for Public Speaking*:
 - Requisite -
 - Logician -
 - Acuteness -
 - Subtlety -
 - Tragedian -
 - Gesticulation-
- 4) ___ lies in talk.
- 5) Talk is expressive of...
- 6) Give evidence to the fact of the mightiness of talk.

Lesson 2. Introduction, II

- Read "Place of Public Speaking in Modern Life" by Arthur Phelps.
- Complete Study Questions 1b.

Secret 1: Power Prayer	
Explanation	We must saturate every endeavor with prayer.
Application	<p>A. Prayer Expresses Reliance upon God & Humility. Austrian composer, Franz Joseph Haydn—after last performance and thunderous applause: <i>"It came from above"</i></p> <p>B. Prayer is a prerequisite to success. Washington is quoted as referring to God as <i>"that all wise and powerful Being on Whom alone our success depends."</i></p>

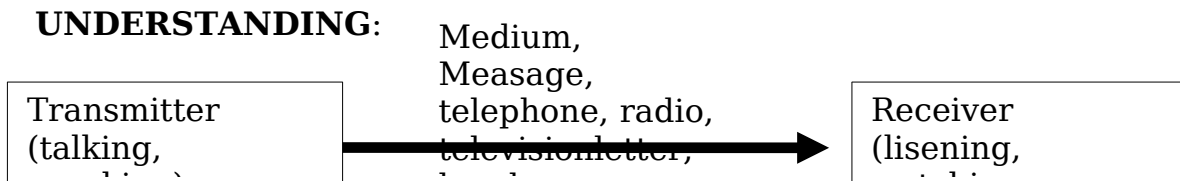
II. The Elements of Effective Public Speaking

- I. A true communicator aims not at eloquence, but effectiveness.

"Make it your aim not to do well, but to do good."

A communicator is effective when the listener understands the message.

UNDERSTANDING:



Verbal and non verbal communication. Effectiveness can break down at any area.

Non-Mediated Speech

1. One on One Speaking
2. Small Groups
3. Public Address

The whole idea of effective communication is understanding.

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Purpose to help my audience to understand, to inform, to persuade to action.

The speaker determines what is effective communication.

It is oratory and not elocution.

Elocution is reciting that which has been written by another; oratory is speaking one's own matter. The speaker is most effective when speaking his own matter; whenever you speak, whatever you speak, MAKE IT YOUR OWN.

Class Purpose:

To Develop Effective Communicators and not Merely Performers

A good public speaker must first be a good listener.

The "After the Speech" Factor

Any good talk yields rewards both to the 1) audience and the 2) speaker.

It must be interesting enough that people will choose to listen.

People can be made to attend, but cannot be made to listen. It is the speaker's job to get them to choose to listen.

Most People are egocentric. They pay closest attention to the things that affect them, their own personal beliefs and values.

"Let the trumpet which sounds for the Lord arrest all who hear by its power and clarity, and let it never give forth an uncertain tone."—John Calvin

- B. The effective speaker will observe the effectiveness of his own techniques during actual speaking. *The work of a speaker's art is a lifelong study. In every speech he makes discoveries.*
- C. Study does not make you artificial, but the manner of delivery is as important to a speaker as it is to a baseball pitcher.

"Genius is born; success is won."

"Even after the best speech, the effect is hardly a hundredth part of the effort expended."

"You learn to express yourself by expression; to feel by feeling; to think by thinking."

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III. The Place of Effective Public Speaking

- A. There are many opportunities for speaking in public.
1. Universities, churches, courts of law, theatres, etc. are all places we hear public speaking and reading.
 2. Speaking effectively is a matter of importance in every single calling. (Preaching, teaching, witnessing, personal evangelism, testifying, praying, song introduction, song leader, introductions, memorials.)
- B. A place of preeminent consequence.
Language was spoken before it was written.

Study Questions 1b:

- 7) A true communicator aims not at _____ but

- 8) How do you know if you have communicated effectively?
- 9) What is the purpose of this class?
- 10) Write 1 or 2 paragraphs on the topic "Listening & Public Speaking". (Write essay answer on separate paper)
- 11) "Let the _____ which sounds for _____ arrest all who
hear by its _____ and _____ and let it _____ give forth an _____
."—John
- 12) Respond to the following statement: "*Study and practice will make your speeches artificial.*"
- 13) If we like a job, _____
- 14) Respond to Arthur Phelps' comments on the dualism of speech making and administration. (3 to 5 sentences.)

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15) If you cannot practically focus on the principles of speaking and your speech at the same time, what can you do to ensure the effectiveness of your speech mechanics?

16) Define the following terms as used in the context:

Bung	-
Caper	-
Assiduous	-
Eloquent	-
Clarity	-
Chautauqua Circuit	-

17) _____ stands a better chance in the
long run than _____

18) In what way can public speaking have practical purpose?

19) What two things does the act of prayer express?

Lesson 3. Power Pause

- Grade Study Questions 1.

Secret 2: Power Pause

Presence, Poise, and Power to Electrify Your Talk

- I. Begin with a pause.
I stand and pause where I shall first begin. – William Shakespeare

II. *Examples:*

A. Generating Audience Anticipation

1. Benito Juarez

- a. For most would be leaders, looks are a prime asset.
- b. The first democratically elected president of Mexico, was under five feet tall and ugly. Some even said he looked like a 'toad.'
- c. Juarez was also the first president who was not Spanish but full blooded Indian.

How could someone so ill favored overcome prejudices of the property owners, all of whom were full blooded Spaniards? Or, the Mestizo, those of mixed blood, who looked down on Indian peasants?

- d. At age twenty-six Juarez rose to talk at the Mexican legislature.

- e. Most in the audience were disdainful of him.

- f. HE CREATED HIS OWN KIND OF PRESENCE.

- 1) Over a minute SILENTLY looked into the eyes of each person forcing them to gaze into his eyes.
- 2) Began: LIBERTY, DIGNITY, HUMANITY
- 3) His words were heard loud and clear.

2. Adolf Hitler

- a. As he faced thousands at Berlin Square
- b. Fussing with his moustache, mopping his forehead, and shuffling his papers for five minutes.
- c. He would begin in almost a whisper: "We want peace."

B. Psychological Equalizer

1. Napoleon Bonaparte

- a. Stature challenged
- b. Had few peers in rallying troops.
- c. Would stand silent for 40to50 seconds before beginning his battle address. It seemed that for every second he waited, he grew a micrometer taller in his troop's eyes.

2. Queen Elizabeth

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5 foot 2, women, newspapers reported eloquence and immense impact of her speech, but her script was quite plain. FRAME AS TO A PICTURE.

III. *STAND, STARE, and COMMAND your audience.*

Lesson 4. Power Opener

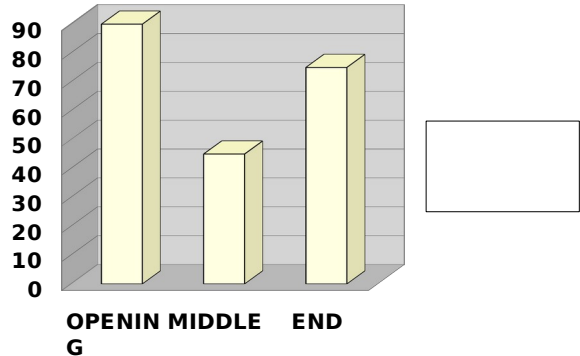
- Take Quiz 1.

Secret 3: Power Opener

Presence, Poise, and Power to Electrify Your Talk

- The opening moments are the primetime of any talk.

“Successful persuaders open their messages powerfully, *not* with little ingratiating words of appreciation or praise.” –James C. Humes (author, former White House ghostwriter)



- Begin with a startling fact.

In 1875, a former slave opened his talk to the business establishment of Atlanta. Did Booker T. Washington begin by thanking his white hosts for extending the invitation to a black man? No, this is how he opened his talk to the S.W.U.S. Cotton Exposition:

Gentlemen, one-third of the population of the South is of the Negro race.

- Attention Grabbers & Audience Awakeners –Spend a lot of time preparing your opening sentence. Prepare it, Polish it, & Practice it.

Black leader, Frederick Douglas opened an address in Ohio on July 4, 1852:

Pardon me – why did you ever invite me? I and the people I represent have no reason to celebrate this day. (NOT what his audience expected!)

“If you don’t catch their attention in those first moments, the men will be daydreaming about how the Broncos will handle the Raiders, and the woman worrying about whether the roast in the oven will be done when they get home.” –Pastor John Ross, Presbyterian minister

- Begin your talk with a **BANG!**
Dramatic news, startling fact, surprising statement

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President Roosevelt: “Yesterday, December 7, 1941—a date which will live in infamy—the United States was suddenly and deliberately attacked by the naval and air forces of the Empire of Japan.”

- Parenthetical Praise - Gratitude is taken more sincere if naturally inserted into your talk.

Lesson 5. Speech Making: Listening, 1

- Complete Study Questions 2a.
- “Listen” to people and list ten details you learned about

‘listening.’

Secret 4: Power Presence	
Explanation	Presence involves attitude, disposition, anointing (I Cor. 2:4), clothes, hygiene, etc. In short, it is the <i>air about you</i> .
Application	1. A woman said that dancing with George Washington was like dancing with a god. 2. Abraham Lincoln was 6’4” tall yet would wear a stovepipe hat because it accentuated his height. 3. Clothing makes a statement. ‘Dressing up’ is not always necessary, but casual never means sloppy. 4. Props can often symbolize and complement the speaker’s personality. (Margaret Thatcher’s handbag & Winston Churchill’s glasses.)

II. Listening: The First Step to Speaking

I. Listening to the Lord

Are you listening to the Lord? What is HIS message? He gives anointing, understanding and wisdom, conviction/fervor, and authority to those that ask.

Understanding the Idea of Listening

1. Is Anyone Listening?

I do not object to people looking at their watches when I am speaking, but I strongly object when they start shaking them to make sure they are still going. -Lord Birkett

2. Why do you need to know how people listen?

You must understand how people listen in order to broadcast on the right frequency. Should I:

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- a. Use Words like a **Hammer**? Bold, Direct – Hitting the nail right on the head.
- b. Use Words like a **Medicine**? Comfort, healing, kindness, warmth, tenderness

Prov. 17:22 A merry heart doeth good like a medicine: but a broken spirit drieth the bones.

- c. Use Words Like a **Surgeon**? Careful, exact, and detailed application, only what is specifically necessary

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3. How do people listen?

- a. First Source for the answer is your own experience.
(Repeat Homework assignment. Explain it fully here.)
- b. The human brain processes words at approximately 500 words per minute. People travel down route 350. They are easily distracted by things a speaker says.
- c. An audience of healthy minds is continually: assessing, digesting, rejecting, or accepting what is being said.
- d. People are constantly judging

- **The Content** *Is this credible?*

Messages are received through filters of experience and prejudices.

- **The Speaker** *Why is he saying this?*

Is he or is he not a poor speaker?

People often have a tendency to rate the speaker.

Fact of Life #1: Listeners sometimes fail to concentrate and get distracted.

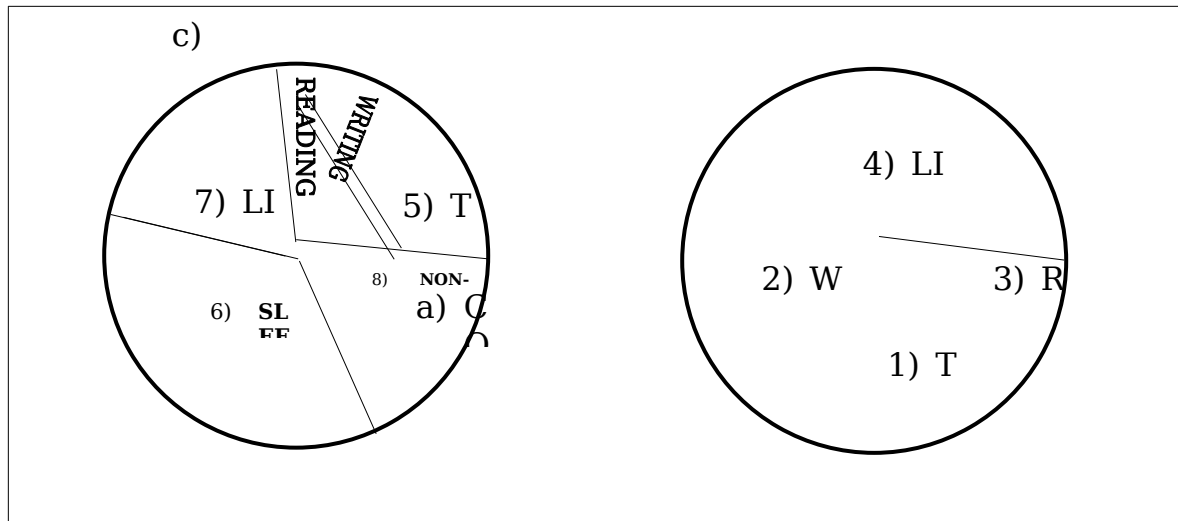
4. Listening is difficult.

Some reasons people fail to listen:

- a. Internal and external Distractions.
- b. They anticipate what is going to be said and switch off.
- c. They are planning what to say when it's their turn.
- d. They may be tired; may have too much on their mind to concentrate.
- e. They can't hear or find the speaker's voice monotonous.
- f. The topic is too complex and difficult to follow.
- g. The topic is too simple and basic.
- h. The Speaker lacks credibility and confidence.
- i. The chairs are hard, it's either too hot or too cold, and etc.

LISTENING

How important is listening?



—The “Master” Listening Program—

M— _____. Listening is a mental exercise.

Psalm 90:9b,12

3. DO NOT WASTE TIME

- By not invoking mental process
- By not incubating a receptive spirit
- By not investing whole-hearted effort

4. DO INVEST TIME WISELY

- By listening with your mind
- By listening with whole mind
- By listening with understanding

A— _____. Listening is an active response.

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- j. What does listening require? _____

- k. Where does listening take place? _____

- l. When does listening occur? When _____
occurs in the listener's _____.

S—_____.
Listening requires sustained attention.

BE PERSISTENT

INCREASE LISTENING CONCENTRATION

- Discard distractions
- Focus your listening energy
- Be sincerely interested
- Listen for interesting statements
- Put yourself in speaker's place
- Involve yourself
- Think with the speaker
- Test your listening ability; ASK

T—_____. A master listener chooses his or her
listening "target".

Why are you listening?

What do you hope to achieve by listening?

What *can* you hope to achieve by listening? (POSSIBILITIES)

To choose a listening target, or develop a *planned* listening approach:

- Discover the speaker's purpose.
- Decide which listening stance will best meet your needs as a listener.

<div>_____ LISTENING</div> <div>Agreement Sympathy Friendship (long-term -) Pleasant setting Easier communication A good basis for communication</div> <div>26</div>	<div>_____ LISTENING</div> <div>Insecure Leads to critical reaction Why is he talking about me? Reinforces selfish prejudice KEEP AN "OPEN MIND"</div>
<div>_____ LISTENING</div> <div>What is his purpose?</div>	<div>_____ LISTENING</div> <div>_____</div>

Hearing what is NOT said	Superior ability
Perceiving unspoken message	Superior authority
Voice, pitch, tone, volume, gesture	Half-hearted hearing
Carried	Failure to listen
Deliverance Bible Institute	Complete disregard
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LISTENING	
Listen more attentively	LISTENING BARRIERS. A
Required to give feedback, extensively diminishes	LISTENING
Carried to listening	Subtle kind of favoritism
	Some heard and some not
	An insidious habit
➤ EMOTIONAL BARRIERS	
Hear him or her OUT!!!	

emotion-sounding board **h. 1.a.** An intense mental state that arises subjectively rather than through conscious effort and is often accompanied by physiological changes; a strong feeling: *the emotions of joy, sorrow, reverence, hate, and love.* **b.** A belief or feeling not founded on reason or not based on sufficient evidence to justify the position taken: *his unique and radical beliefs are based largely on his emotions that colored his thinking.* **2.** A state of mental agitation or disturbance: *spoke unsteadily in a voice that betrayed his emotion.* See Synonyms at **feeling.** **3.** The part of the consciousness that involves feeling; sensibility: *"The very essence of literature is the war between emotion and intellect"* (Isaac Bashevis Singer).

SYNONYMS: *feeling, emotion, passion, sentiment.* These nouns refer to complex and usually strong subjective human response, such as love or hate. Although *feeling* and *emotion* are sometimes interchangeable, *feeling* is the more general and neutral: *feelings of hope and joy; a feeling of inferiority; religious feelings. "I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity"* (William Wordsworth). *Emotion* is often considered to be the stronger of the two terms and to imply the presence of excitement or agitation: *He has difficulty controlling his emotions. "Poetry is not a turning loose of emotion, but an escape from emotion"* (T.S. Eliot). *Passion* is intense, compelling emotion: *"They seemed like ungoverned children inflamed with the fiercest passions of men"* (Francis Parkman). *Sentiment* often applies to a thought or opinion arising from or influenced by emotion: *What are your sentiments about the government's policies?* The word can also refer to the delicate, sensitive, or higher or more refined feelings: *"The mystic reverence, the religious allegiance, which are essential to a true monarchy, are imaginative sentiments that no legislature can manufacture in any people"* (Walter Bagehot).

➤ WORD & SEMANTICAL BARRIERS

"Firecracker words"

Name-calling

➤ PREJUDICE or JUDGMENTAL BARRIERS

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sub·jec·tive (s...b-juk"t¹v) *adj.* *Abbr.* **subj.** **1.a.** Proceeding from or taking place within a person's mind such as to be unaffected by the external world. **b.** Particular to a given person; personal: *subjective experience*. **2.** Moodily introspective. **3.** Existing only in the mind; illusory.

—AVOID JUDGMENT WHILE LISTENING—

R— _____ WHAT YOU HAVE
HEARD.

➤ Manage your mind

What is usual? What is natural? What is helpful?

➤ Exercise your mind

➤ Apply your mind

Study Questions 2a: Listening, 1

1. #2: Power Pause. Complete the quote and who is being quoted:
I stand and _____ where I _____
_____. “--_____
2. #3: Power Opener. Write 3 to 5 sentences about the opening moments of a talk.
3. #4: Power Presence. What is mean by presence? Give an example.
4. #5: Power Point. When do you have to know your bottom line? Explain.
5. To whom do we first listen before we prepare a speech? Give Scripture.
6. What does the Lord give to the speaker if he would only ask?(At least 3 things)
7. You must understand _____ in order to broadcast on _____.
8. Expound on at least three ways that you can use words.
9. Approximately how fast does the human brain process words?

An audience of healthy minds is continually:

10. A _____
11. D _____
12. R _____
13. A _____

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14. List at least five reasons why listening is difficult and people can fail to listen.

Lesson 6. Speech Making: Listening, II

- Complete Study Questions 2b.

Secret 5: Power Point	
Explanation	Identify your 'bottom line' and the words will follow.
Application	<ol style="list-style-type: none">1. <i>Speak plain and to the purpose.</i>—Shakespeare2. STOP—THINK—PLAN. <i>There is too much public speaking and not enough private thinking.</i>—Churchill3. A speech is like a symphony having three movements, but having one dominant theme.4. The three tests of a speech are action, action & action. Determine what it is you want your audience to DO before you begin to write your speech.5. What single point will encapsulate your speech?

I. Listening >A. Listening to the Lord >B. Understanding the Idea of Listening

So, Why Speak?

1. How else would you communicate? Writing

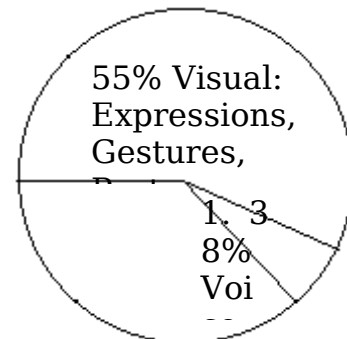
2. Differences Between Speaking and Writing:

- Speakers can see their listeners - Writers cannot see their readers.
- Speakers can slow down/speed up/repeat and involve listeners - Writers cannot react to readers
- Speaker can use Body language and voice for emphasis and enthusiasm and emotion - Writers rely on words alone.
- Speakers can be flexible and relevant by modifying words and phrases to suit their listeners - Writers can carefully choose words, but cannot change them.
- Speakers must have a simple easy to follow structure, frequent summaries, and relevant examples because listeners cannot re-listen - Writers explain the topic once and readers can reread.
- Speaker has to capture and hold listeners' attention by understanding their needs - Writer has more attention from readers.

Overcoming the Difficulties of Poor Listening

1. Be Visual

How you speak is often more important than what you say. Inexperienced speakers rely too heavily on words and overlook other factors that give a successful speaker impact. Professor



4. 7

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Albert Mehrabian, a communications researcher, estimated a speaker's impact on an audience as illustrated in this chart:

2. Use facial expression, eye contact, and gestures, avoid nervous mannerisms. (a well reasoned talk can be ruined by a bad presentation.)
3. Involve, react to, and interact with the listener.
4. Illustrate with visual aids, handouts, and listeners' experiences
5. Use enthusiasm, sincerity, and vitality
6. Understand the differences between listening and reading that may adjust your approach and successfully reach your audience.

Fact of Life #2: After a ten-minute talk listeners will have understood and retained approximately half of what was said and a couple of days later they'll remember about a quarter.

Study Questions 2b: Listening, II

- 15) Power Secrets #5: Power Point. When do you have to know your bottom line? Explain.
- 16) Contrast Writing with Speaking in approximately 50 words. (use separate paper)
- 17) What do inexperienced speakers rely too heavily on and what should you really emphasize more?
- 18) Draw a pie graph illustrating the speaker's impact on an audience.
- 19) List five ways to overcome the difficulties of poor listening.

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- 20) Fact of Life #2: How much will listeners retain of a ten minute talk when it is over and how much a couple days later?

Lesson 7. Speech Making: Preparation & Planning, I

- Grade Study Questions 2.
- Complete Study Question 3a.

Secret 6: Power Brief	
Explanation	Use a short statement that can replace a lengthy speech.
Application	<ol style="list-style-type: none">1. <i>A speech that is brief, if good, is good twice over.</i>—Cervantes2. The best sermon Ronald Reagan ever heard was given on a hot summer day when he was a boy. “The preacher mounted the steps to the pulpit and faced the congregation. He pointed downward and said, “It’s hotter down there,” and then closed the service.3. In a discussion, search for consensus or a theme in what others have already said and neatly frame it into one question.4. Brief is better. Short is sharper. Less is more.5. ‘Silent Cal’ (Pres. Coolidge) was approached by a woman at a dinner with a smile, “I bet my husband that I could get you to say more than two words.” The president replied, “You lose.”

III. Listening: The First Step to Speaking

IV. Preparation and Planning

Fail to prepare; prepare to fail. Where in the world do I begin?

HOW TO PREPARE & PLAN (In Brief)

I. Set Your Objective
Research Your Audience
Draw a Map of Ideas
Select Your Main Ideas

HOW TO PREPARE

1. Setting Your Objective
 - a. Choose a topic
 - b. Choose a General ObjectiveTo inform/teach/train
To stimulate/motivate/inspire

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To persuade/convince/sell

To explore/debate/negotiate/

To amuse/entertain

c. Determine your Specific Purpose

Narrow to one central specific theme.

Never leave off prayer and seeking direction from the Lord no matter what the venue.

d. Determine your Desired Responses

Your objective must answer the questions:

Why am I speaking and what do I want the outcome to be?

2. Researching Your Audience

a. Ask Yourself

1) Who are they? To whom am I speaking?

2) Why are they there?

3) What do they expect?

4) What do they want or need?

b. Ask Your Contact

- Who?

- Where?

- When?

- What?

- How?

- Duration?

- Other Speakers?

3. A Map of Ideas

Make one

1. Draw circle and write subject in it

2. Jot down any ideas on lines radiating from it

3. Build over a period of at least two different settings

4. Selection

1. Look at your objective and Audience Profile

a. Will it help you achieve your objective?

b. Is it relevant to your audience?

2. What are your audience's needs?

3. Be very selective.

CHECKLIST OF UNIVERSAL TOPICS

1. *Existence* or nonexistence of things

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2. *Degree* or quantity of things, forces, etc.
3. *Spatial* attributes, including adjacency, distribution, place.
4. Attributes of *time*.
5. *Motion* or activity.
6. *Form*, either physical or abstract.
7. *Substance*: physical, abstract, or psychophysical.
8. *Capacity to change*, including predictability.
9. *Potency*: power or energy, including capacity to further or hinder anything.
10. *Desirability* in terms of rewards or punishments.
11. *Feasibility*: workability or practicability.
12. *Causality*: the relation of causes to effects, effects to causes, effects to effects, adequacy of causes, etc.
13. *Correlation*: coexistence or coordination of things, forces, etc.
14. *Genus-species* relationships.
15. *Similarity* or *dissimilarity*.
16. *Possibility* or *impossibility*.⁵

{say everything that should be said, but not everything that could be said.}

ped·ant (pud“nt) *n.* **1.** One who pays undue attention to book learning and formal rules. **2.** One who exhibits one's learning or scholarship ostentatiously. **3. Obsolete.** A schoolmaster. [French *pédant* or Italian *pedante* (French, from Italian) possibly from Vulgar Latin **paedŋns*, ·paedent-, present participle of *·paedere*, to instruct, probably from Greek *paiduein*, from *pais*, paid-, child. See PEDO-².]

⁵ Litfin, Duane A. *Public Speaking: A Handbook for Christians*. Baker Book House, Grand Rapids; 1981, p.99. Litfin adapted this list from Wilson and Arnold, *Public Speaking*, p.79. “This list of topics is an elaboration of Roget’s system for generating ideas. The ancient rhetoricians of Greece and Rome used a much more complex system of topics (*topoi*), and found it immensely helpful!”

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1. Take Notes
2. 3x5 or 4x6 cards (one fact per card)
3. Source (always list where info is from)
4. Uniform format
5. Quotation marks (every card should have a quotation on them)
6. WHY? (why did I make note of this? Be sure to note the answer)
7. Record too much info opposed to recording to little

Stage #1
Determine

#3 specific Purpose

1. Learn about your audience
2. Decide upon the response that you want to achieve (and can achieve)
3. Put your specific purpose into sentence form.

There are 2 Broad categories we can search:

1. Thing we know a lot about
2. What Interests Us

2 Specific Areas we might consider for topics:

1. Unusual Experiences
2. Special Knowledge (expert)

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Study Questions 3a: Preparation & Planning, I

- 1) Power Secrets: #6: Power Brief. Who was Cervantes?
- 2) In a discussion, how can you be clear and excel above everyone else?
- 3) What are the four major steps in preparation and planning for a speech?
- 4) Practice brainstorming for 10 minutes. (On separate paper.)

Lesson 8. Speech Making: Preparation & Planning, II

- Take Quiz 2.
- Complete Study Questions 3b.

Secret 7: Power Quote	
Explanation	Use a special quote that will magnify your message.
Application	<ol style="list-style-type: none">1. Kennedy said of Churchill, "He mobilized the English language and sent it into battle."2. Kennedy cited more quotations in 1960 than the combined total of all previous presidential candidates in history. Up to 1900, pretty much only Washington and Lincoln were quoted."3. RULE ONE: Be comfortable with the quote.4. RULE TWO: Must be prominent and pithy.5. Exception to RULE TWO: If you creatively "frame it and stage it.:6. Collect quotes for future use.

A. Set Your Objective

Before you start a journey you need to know in which direction you are headed. What is my destination? Why am I speaking? What do I want to achieve?

1. Choose a topic
 - Prayer
 - Library Catalogues and index
 - Brainstorming
 - What are the needs?
2. Choose a General Objective
 - To inform/teach/train
 - To stimulate/motivate/inspire
 - To persuade/convince/sell
 - To explore/debate/negotiate/
 - To amuse/entertain
3. Determine your Specific Purpose. Narrow to one central specific theme.
 - a. Must be specific, achievable, and written down.
 - b. Often you will combine more than one of the general objectives.

Example: Prayer > to stimulate prayer > to stimulate young people to prayer > to stimulate young people to prayer everyday > to

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stimulate the C.A.P. young people to pray five minutes minimum every day.

4. Determine your Desired Responses

- a. Identify exactly what you want to achieve and how you will measure success. (ex: I as a teacher will measure by watching you in action beyond school and how you conduct your self speaking publicly.)
- b. What do I want the outcome to be? Where is the action?

Your objective must answer the question:

Why am I speaking and what do I want the outcome to be?

B. Research Your Audience

An audience-centered speaker is a good speaker.

What is the most effective way to compose and deliver my speech in order to accomplish my objective?

1. Ask Yourself

- Who are they? To whom am I speaking?
- Why are they there?
- What do they expect?
- What do they want or need?

2. Ask Your Contact

- Who? *Ages, gender, education, culture, etc.*
- Where? *Exact address and telephone #, type of building*
- When? *Exact date and time*
- What? *Topic and any specific angle*
- How? *Equipment, lectern, microphones*
- Duration? *Will there be a panel discussion? Time for Q&A's?*
- Other Speakers? Names and Telephone #'s are useful

After this step you may want to revisit your objective and adjust it some.

(Covered in more detail later on. Adapting to Audience.)

Study Questions 3b: Preparation & Planning, II

5) What is meant by "Power Quote."

6) What is Power Quote RULE ONE?

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- 7) What is Power Quote RULE TWO?
- 8) What is the exception to Power Quote RULE TWO?
- 9) On separate paper, practice “Preparation & Planning” by completing Steps **A. Set Your Objective** and **B. Research your audience**. (See example.)

Lesson 9. Speech Making: Preparation & Planning, III

- Grade Study Questions 2.
- Complete Study Questions 3a.

Secret 8: Power Statistic	
Explanation	One memorable statistic properly presented is a powerful convincer.
Application	<ol style="list-style-type: none">1. A Statistic should tell a story.—Margaret Thatcher2. <i>Credibility or Memorability?</i> You can be ‘near sighted’ and ‘far sighted’ with statistics. Near sighted if you want to gain immediate credibility, but far sighted if you want to be remembered.3. Remember the three R’s of numbers: reduce, round, relate.

C. Draw a Map of Ideas

1. This technique can be used to determine topic as well
2. This exercise frees the mind
3. The Map of Ideas is built by ‘brainstorming.’
What routes would be most effective in reaching your destination?
 - 1) We are taught to think in logical order
 - 2) Draw a circle in the middle of a piece of paper
 - 3) In the circle write down the subject of your talk
 - 4) Jot down any ideas on lines radiating from the subject
 - 5) Avoid judging and curbing creativity
 - 6) Building a map over several days new thoughts will appear at odd times.

D. Select Your Main Ideas

If you didn’t like the untidiness of the Ideas Map then you will like this fourth step.

Which paths and ideas are most suitable for your fellow travelers?

1. Look at Your Objective
Will this idea help me achieve my objective?
2. Look at Your Audience Profile
Is this thought relevant to my audience?
3. Be Very Selective

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If you overload your talk with too many good points, your audience will forget all of them. (A good average of only $\frac{1}{4}$ of your talk or less will be retained by your audience after a couple days.)

You will be more effective if you choose 1 or 2 points, develop them, present supporting evidence, choose relevant Illustrations, and recap and summarize frequently.

Study Questions 3c: Preparation & Planning, III

- 10) Power Statistic. Give a meaningful statement and a relevant 'Power Stat.'

- 11) What are the three R's to remember concerning numbers? Expound on each.

- 12) On separate paper, practice "Preparation & Planning" by completing Steps **C. Draw a Map of Ideas** and **D. Select Your Main Ideas** (See example.)

Lesson 10. Speech Making: Preparation & Planning, IV

- Grade Study Questions 3.

Secret 9: Power Outage	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

SECTION RECAP:

In Preparation and Planning for a Speech:

1. Set Your Objective - Where am I headed? Why am I speaking?

Identify and write down your objective.

2. Research Your Audience - To whom am I speaking?
Who is listening?

3. Draw a Map of Ideas - What are my options?
Be creative.

4. Select Your Main Ideas - What turns will get me
where I need to be?
Choose a few key points to achieve your objective.

Lesson 11. Speech Making: The Speaker's Outlines, I

-
- Take Quiz 3.
 - Complete Study Questions 4a.
-

Secret 10: Power Wit	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

- I. Listening: The First Step to Speaking
 - II. Preparation and Planning
 - III. Outlining
-

Speeches to Inform (Main Points, Supporting Materials, and Connectives)

What is your role?

Teacher, lecturer, coach, facilitator, instructor, guide, mentor, department manager, union leader, politician, educator, or any other role you may choose to assume as an *informer*.

What is your aim?

Your aim will be to convey knowledge and understanding that will be useful, and interesting to your audience. Your aim is to disseminate information, not to advocate a cause.

How will you be evaluated?

According to three general criteria:

- ❶ Is the information communicated *accurately*?
- ❷ Is the information communicated *clearly*?
- ❸ Is the information made *meaningful* and *interesting* to

the

audience?

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How are informative speeches classified?

There are no hard-and-fast categories. There are many ways to classify speeches to inform. We shall focus on analyzing and organizing them with reference to what the speech is about.

What can be discussed in an informative speech?

Just about *anything*! Objects, processes, events, and concepts make-up the four basic types of speeches to inform.

Is *organization* important?

Yes, organization is vitally important to effective speechmaking. Listeners demand coherence. Studies indicate that *credibility*, *comprehension*, and *competence* are linked to the *organization* of a speech.

When and how do you develop a well-organized speech?

The process of organizing a speech begins when you determine the main points. To be well-organized the central features—the main points—of the speech must be carefully selected, precisely phrased, and strategically arranged.

How do you choose your main points?

By carefully noting how information is stated and grouped, or can be grouped, so you can take full advantage of natural *blocks* of information. If your topic can be naturally divided into two, three, four, or five groups (Cf., *types*, *reasons*, *methods*, *principles*, *advantages*, *beliefs*, *origins*, *practices*, *steps*, etc.), then your speech will have that same number of main points. If you select only some of those groups, you will most likely have the same amount of main points.

Sometimes it is not so easy to settle upon your main points. Sometimes choosing main points will be based upon discoveries you will make as you research and evaluate your findings.

Regardless of your findings, be sure to limit/refine your number of main points for effective communication. When everything stands out, then nothing stands out. No matter how much time you have for your speech, if you have too many main points, your audience will have trouble sorting them out for importance and value. Aim to make a few points stand out and be remembered.

How should main points be prepared?

- ❶ Keep them separate/independent of each other.
- ❷ Use the same pattern of wording; or, phraseology.
- ❸ Balance the amount of time devoted to each main point.
Exactly equal amounts of time is not the goal. One of the

following

examples would be fine:



I.	85%
II.	10%
III.	5%

I.	30%
II.	40%
III.	30%

I.	20%
II.	30%
III.	50%

How much time should be spent on each main point?

As you can see from the above diagrams, The amount of time may vary but it should be roughly balanced and not overly out of proportion. The final outcome does not however follow some pre-established pattern. The amount of time a speaker spends on each main point actually depends upon the *amount* and *complexity* of supporting materials for each point.

What are *supporting materials*?

They are the “flesh” that fills out the skeleton of a speech. The main points are only assertions and good speeches are not composed of just main points, for that would give the impression that the speech is nothing more than hot air and generalizations. Strong supporting materials are necessary to underscore the speaker’s point of view so listeners will be able to accept what the speaker says.

Generalizations do not answer the three questions that listeners always mentally ask of a speaker: 1) “What do you mean?” 2) “Why should I believe you?” 3) And, “So what?” In other words, “Why is this information important for me to know?”

More specifically, supporting materials are of three basic types—**examples**, **statistics**, and **testimony**. The skillful use of supporting material can make or break a speech; it is so often the difference

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between a poor speech and a good one; supporting material causes a speech to come alive.

As supporting material, how are **examples** useful, why are they employed, and how are they used most effectively?

Research shows that vivid, concrete examples have more impact on listeners' beliefs and actions than any other type of supporting material. Jesus Himself best illustrates this point. He constantly used *examples*—stories, parables, anecdotes, and dramatic demonstrations—to make abstract principles clear and compelling.

Examples can come in three basic kinds—brief examples (for a terse illustration of a point; to introduce a topic; or, piled on top of each other to create a desired impression and reinforce a speaker's point of view), extended examples (Often called illustrations, narratives, and anecdotes, they tend to draw listeners into the speech and enhance ones ability to “hold an audience.”), and hypothetical examples (These are imaginary situations or embellished situations that are highly effective for the purpose of relating a general principle directly to an audience.).

They are used most effectively for the following reasons:

- ❶ To clarify unfamiliar or complex ideas
- ❷ To reinforce or prove a point
- ❸ To personalize or “humanize” concepts (People are

interested in

people. Therefore, human interest in a speech often is

that which

gives it life.)

Examples are used most effectively when they are life-like and rich with details. The more vivid a speaker's examples, the more impact they are likely to have on an audience.

As supporting material, how are **statistics** useful, why are they employed, and how are they used most effectively?

V. Statistics are useful...

- ❶ To clarify or strengthen a speaker's position
- ❷ To show the magnitude or seriousness of an issue
- ❸ To persuade or convince an audience (Listeners may

not recall the

numbers or all the details but the overall impact will be

that what you

said was supported by an impressive array of

statistics.)

② To give ideas numerical precision

Statistics are most effective when used sparingly, explained, rounded off, with visual aids, and their source is identified.

As supporting material, how is **testimony** useful, why is it employed, and how is it used most effectively?

Testimonies are used most effectively for the following reasons:

① To support ideas (cf. *expert testimony*, and *peer testimony*)

② To lend credibility to a speech

③ To verify a common opinion, belief, or idea

When using testimony be sure to quote or paraphrase accurately (be careful of *context*). Also, be sure to use qualified, unbiased sources; and always identify the people you quote or paraphrase (be certain to establish his or her credibility if unknown to the audience).

How should *supporting materials* be *organized*?

Supporting materials should be *organized* so they are directly relevant to the main points they are supposed to support. Misplacing supportive material tends to cause confusion.

What is the third element in the body of a speech?

CONNECTIVES

What are connectives?

Connectives are words, phrases, clauses, sentences, or paragraphs that join one thought to another and indicate the relationship between them. They are the ligaments and tendons of a speech. Without them, speeches tend to be disjointed and uncoordinated. There are four types of connectives—transitions, internal previews, internal summaries, and signposts.

How might one describe transitions, internal previews, internal summaries, and signposts?

Transitions are word signals that indicate when a speaker has completed one thought and is moving to another.

Internal previews let the listener know what is coming next, are more detailed than transitions, and work like an introduction but come within the body of the speech. They are not always necessary but they should be used whenever they will help an audience keep track of a speaker's ideas.

Internal summaries remind listeners of what they have heard and are especially used when a speaker finishes a complicated or particularly important main point or set of points. They provide an excellent way to clarify and reinforce ideas and can help lead an audience smoothly in the next main point.

Signposts are brief statements that indicate where you are in the speech. Question can be effective signposts, because they invite subliminal answers that get the audience more involved in the speech. Signposts can also be used to focus attention on key ideas.

NOTE: Using transitions, internal previews, internal summaries, and signposts effectively will make your speeches more unified and coherent.

Guidelines for the _Preparation__ Outline

A. State the _specific_ purpose of your speech.

1. **Why** *I am speaking today?* (evaluation)

a. Easier to evaluate when your purpose is state SPECIFICALLY.

b. Helps you accurately tell whether you accomplished your purpose or not.

2. Where?

Write it before the text of the outline.

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3. **How** *am I going to achieve my purpose?* (general... specifics)

B. Identify the _Central idea_

1. What is it? (statement)

- a. *A declarative sentence that tells what the speaker's major thought, theme, or central idea is.*
- b. *A concise statement of what the speakers expects to say.*
- c. *A simple declarative sentence that refines and sharpens the specific purpose*
- d. **THESIS STATEMENT**

2. Where does it go?

Write it after the purpose statement.

C. _Label_ the INTRODUCTION, BODY, and CONCLUSION

D. Use a _consistent_ pattern of symbolization and indentation.

E. State the main points and sub-points in _full sentences_.

F. _Label_ TRANSITIONS, internal SUMMARIES, and internal PREVIEWS.

1. Why?

A strategy to insure that the audience will be able to follow you.

2. Where?

In the outline wherever they will be used sequentially in your speech.

3. How?

In the left margin of your paper placed in parenthesis or highlighted. Could color code these notes with the thoughts they are intended to clarify.

G. Attach a bibliography.

H. Give your speech a title.

It is NOT always necessary to have a 'speaking' title, but IS always necessary to have a WORKING title.

-----**IS THIS**
REPEAT-----**???**

THE SPEAKER'S OUTLINES

I. Guidelines for the Preparation Outline

A. State the *specific* purpose of your speech.

1. WHY?

a. Doing so makes it easier to evaluate how well you have constructed the speech;

b. And, to evaluate if you have accomplished your purpose.

2. WHERE? Before text of outline.

3. HOW? Generally→ Specifically

B. Identify the central idea.

1. WHAT IS IT?

a. One declarative sentence that simply tells/says what the speaker's major thought/theme/central idea will be;

b. A concise statement of what the speaker *expects to say*;

c. A simple, declarative sentence that refines and sharpens the specific purpose statement.

2. WHERE DOES IT GO?

a. After the purpose statement

b. May or may not be included in the speech

C. Label the introduction, body, and conclusion.

D. Use a consistent pattern of symbolization and indentation.

E. State your main points and subpoints in full sentences.

F. Label each transition, internal summary, and internal preview.

1. WHY? To make sure you have them.

2. WHERE? Wherever they will appear in the speech.

3. HOW? In parentheses and labeled separately at the left margin, but not included in the system of symbolization and indentation.

G. Attach a bibliography.

H. If desired, give your speech a title.

II. Guidelines for the Speaking Outline

AIM: To aid the speaker's memory.

A. Follow the visual framework used in the preparation outline.

I.e., same symbols; same pattern of indentation

- B. Make sure the outline is plainly legible.
- C. Keep the outline as brief as possible.
- D. Give yourself cues for delivering the speech.

A good speaking outline reminds you not merely of *what* you want to say, but also of *how* you want to say it.

Study Questions 3a: The Speaker's Outlines, I

Lesson 12. Speech Making: The Speaker's Outlines, II

- Take Quiz 3.
- Complete Study Questions 4a.

Secret 10: Power Wit	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

- IV. Listening: The First Step to Speaking
V. Preparation and Planning
VI. Outlining

Guidelines for the _Preparation_ Outline

II. Guidelines for the __Speaking_ Outline

AIM: __to aid the speaker's memory__.

- A. Follow the _same_ framework used in the preparation outline.
- B. Make sure the outline is plainly _legible_. (and **easy** to read.)
- C. Keep the outline _as brief as possible__.
- D. Give yourself _cues_ for delivering the speech.

5. A good speaking outline reminds you not only of _what_ you want to say, but also of _how_ you want to say it.

TITLE
INTRODUCTION

} GET THEIR ATTENTION

BODY

- **IDENTIFY** the need/needs
- **SATISFY** the questions
- Help them **VISUALIZE** your plan

CONCLUSION - Where is the **ACTION**?

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*English III – Public Speaking
Outlines Handout
January 30, 2008*

Outlines are sometimes classified as **chronological**, **topical**, **logical**, and **psychological**, but this classification is not exact, as the different types overlap.

- A **Chronological** outline is best for biographies.

EXAMPLE:

Subject: Theodore Roosevelt.

- I. Introduction
- II. Body of Speech
 - A. Birth and Childhood
 - B. Education
 - C. Roosevelt as a Lawyer
 - D. Roosevelt as a Soldier
 - E. Roosevelt as President
- III. Conclusion

- A **Topical** outline could be used for descriptions, narratives, or explanations.

EXAMPLE (**Topical descriptive outline**):

Subject: A recent visitor to our school.

- I. Introduction
- II. Body of Speech
 - A. General Appearance
 - B. Special Characteristics
 - C. Ability as a Speaker
 - D. His Achievements
- III. Conclusion

EXAMPLE (**Topical narrative outline**):

Subject: Recent play you have seen.

- I. Introduction
- II. Body of Speech
 - A. Place and Setting
 - B. Characters
 - C. Opening Scene
 - D. Thrilling Scene
 - E. Final Outcome
- III. Conclusion

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EXAMPLE (**Topical explanatory outline**):

Subject: Going to Bible School.

- I. Introduction
- II. Body of Speech
 - A. Preparations for Bible School
 - B. Entrance Requirements
 - C. Advantages of a Large School
 - D. Advantages of a Small School
 - E. Working to Pay bills and Completing Bible School
- III. Conclusion

- The **Logical** outline of course would be used in arguments and a **Psychological** outline where you were appealing to various interests in your audience.

Study Questions 3b: The Speaker's Outlines, II
6.

Lesson 13. Speech Making: Building an Impressive Body, I

-
- Complete Study Questions 3c.
-

Secret 7: Power Quote	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

- I. Listening: The First Step to Speaking
- II. Preparation and Planning
- III. Outlining
- IV. Building an Impressive Body and Writing a Speech.
 - A. Building
 1. Select a suitable structure
 - a. Problem/Solution
 - b. Chronological Structure
 - c. Topical Structure
 - d. Spatial Structure
 - e. Theory/Practice
 2. Develop Key Ideas
 - a. Each major point is a mini speech
 - b. Each major point should introduced, explained, and concluded
 - c. Each major point should be linked to each other
 3. Color any gray patches
 4. Choose Punchy Beginning
(Listening Curve.)
Remember this formula:
 - a. Grab their attention. Choose a punchy opening
 - 1.) Historical Background
 - 2.) Current Affairs
 - b. Tell them the benefits of listening
 - c. "Show" them your credentials
 - d. Tell them your direction and destination.
 5. End Decisively and on a High note.
Positively restate your message.

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Conclusion should not include any new information.

- a. Summarize (if you say In conclusion, make sure you end shortly.)
- b. Ask for Action
- c. Use a Quotation
- d. Tell an anecdote

B. Writing

1. Tell them what to expect
2. Tell them where you are
3. Gather stragglers

Rhetorical questions are helpful. (for effect not for an answer.)

1. How can you help the audience to listen?

Appeal to your audience.

- a. When talking facts
Facts on their own are often dull.

- b. When talking numbers
Numbers are hard to visualize.

- c. Avoid using overused clichés read P.46

- d. Use relevant illustrations.
F.E. B. Fact EffectBenefit

5. Bounce ideas off individuals

- a. Gain Perspective
- b. How does it look from your house?

Study Questions 3c:

Lesson 14. Speech Making: Building an Impressive Body, II

- Grade Study Questions 3.
 - Complete Study Questions 4a.
-

Secret 8: Power Statistics	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Lesson 15. Speech Making: Building an Impressive Body, III

-
- Complete Study Questions 3c.
-

Secret 7: Power Quote	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

- V. Listening: The First Step to Speaking
- VI. Preparation and Planning
- VII. Outlining
- VIII. Building an Impressive Body and Writing a Speech.
 - A. Building
 - 6. Select a suitable structure
 - a. Problem/Solution
 - b. Chronological Structure
 - c. Topical Structure
 - d. Spatial Structure
 - e. Theory/Practice
 - 7. Develop Key Ideas
 - a. Each major point is a mini speech
 - b. Each major point should introduced, explained, and concluded
 - c. Each major point should be linked to each other
 - 8. Color any gray patches
 - 9. Choose Punchy Beginning (Listening Curve.)
 - Remember this formula:
 - b. Grab their attention. Choose a punchy opening
 - 1.) Historical Background
 - 2.) Current Affairs
 - b. Tell them the benefits of listening
 - c. "Show" them your credentials
 - d. Tell them your direction and destination.
 - 10. End Decisively and on a High note.
Positively restate your message.

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Conclusion should not include any new information.

- e. Summarize (if you say In conclusion, make sure you end shortly.)
- f. Ask for Action
- g. Use a Quotation
- h. Tell an anecdote

B. Writing

- 1. Tell them what to expect
- 2. Tell them where you are
- 3. Gather stragglers

Rhetorical questions are helpful. (for effect not for an answer.)

- 2. How can you help the audience to listen?

Appeal to your audience.

- a. When talking facts
Facts on their own are often dull.

- b. When talking numbers
Numbers are hard to visualize.

- c. Avoid using overused clichés read P.46

- d. Use relevant illustrations.
F.E. B. Fact EffectBenefit

- 5. Bounce ideas off individuals

- c. Gain Perspective

- d. How does it look from your house?

Study Questions 3c:

Lesson 16. Speech Making: Building an Impressive Body, IV

- Complete Study Questions 3c.

Secret 7: Power Quote	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

- IX. Listening: The First Step to Speaking
- X. Preparation and Planning
- XI. Outlining
- XII. Building an Impressive Body and Writing a Speech.
 - A. Building
 - 11. Select a suitable structure
 - a. Problem/Solution
 - b. Chronological Structure
 - c. Topical Structure
 - d. Spatial Structure
 - e. Theory/Practice
 - 12. Develop Key Ideas
 - a. Each major point is a mini speech
 - b. Each major point should introduced, explained, and concluded
 - c. Each major point should be linked to each other
 - 13. Color any gray patches
 - 14. Choose Punchy Beginning
(Listening Curve.)
Remember this formula:
 - c. Grab their attention. Choose a punchy opening
 - 1.) Historical Background
 - 2.) Current Affairs
 - b. Tell them the benefits of listening
 - c. "Show" them your credentials
 - d. Tell them your direction and destination.
 - 15. End Decisively and on a High note.
Positively restate your message.

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Conclusion should not include any new information.

- i. Summarize (if you say In conclusion, make sure you end shortly.)
- j. Ask for Action
- k. Use a Quotation
- l. Tell an anecdote

B. Writing

- 1. Tell them what to expect
- 2. Tell them where you are
- 3. Gather stragglers

Rhetorical questions are helpful. (for effect not for an answer.)

- 3. How can you help the audience to listen?

Appeal to your audience.

- a. When talking facts

Facts on their own are often dull.

- b. When talking numbers

Numbers are hard to visualize.

- c. Avoid using overused clichés read P.46

- d. Use relevant illustrations.

F.E. B.

Fact EffectBenefit

- 5. Bounce ideas off individuals

- e. Gain Perspective

- f. How does it look from your house?

Study Questions 3c:

Lesson 17. Speech Types: Informative, I

- Take Quiz 3.
- Complete Study Questions 4b.

Secret 9: Power Outage	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

1. The Three Types of Speeches THE INFORMATIVE SPEECH

The three types of purposes we have examined correspond to the three primary types of speeches: (1) the informative speech, (2) the persuasive speech, (3) the motivating speech (-to actuate). But notice that these purposes are not so much something that you bring to the situation, as they are something that you discover within the situation. In a very real sense it is the audience that determines the purpose of the speech, not you the speaker. **Don't overestimate what the audience knows.** You cannot *assume* they will know what you mean. You must lead them step by step, without any shortcuts. Be sure to explain everything so thoroughly they cannot help but to understand.

Relate the subject directly to the audience.

The Speech to Inform

Informative speeches are common, everyday occurrences. In business, education, the military, the church, and in many social settings speeches abound that are designed to accomplish little more than informing an audience about some particular subject.

The distinguishing mark of the informative speech is its **limited objective**. The sole purpose of the speech is to clarify, explain, describe, define, report, or otherwise broaden the audience's knowledge about some concept, term, process, relationship, or other subject. The speaker's goal is simply to enable the audience to grasp and then retain the material.

Because of the nature of this goal informative speeches consist largely if not entirely of factual material. Factual materials are those which are independently verifiable, such as historical events, statistics, scientific laws or principles, and other

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settled, noncontroversial, demonstrable observations. Hence, by their very nature informative speeches call for understanding from the audience, not belief or debate. Your prime responsibilities when you give an informative speech are to present the material honestly separating fact from opinion), completely (not leaving out pertinent aspects of the subject), clearly (so that the material can be understood), and accurately (so that the result is not misleading).

While informative speeches seem simple enough at first glance, there are several obstacles they must typically hurdle. The first is the difficulty of **being clear**. The explanation of a complex process, relationship, or concept is not easy. You must work to keep the structure of the message simple. This can be accomplished by (1) limiting the number of major points in the structure of the outline; (2) keeping the transitions clear; (3) including abundant internal summaries; (4) using simple, nontechnical language; (5) defining any ambiguous terms; and (6) making the abstract concrete through the use of analogies, comparisons, contrasts, examples, and even visual aids (see chapter 6).

The second major difficulty of the informative speech is the problem of **gaining and holding the attention** of the audience. Factual material in itself is seldom very exciting. Thus informative speeches can easily become drab and boring. But drabness can usually be replaced with color by employing (1) vivid language, (2) concrete and specific illustrations, (3) hypothetical examples, and (4) human-interest narrative. Personalize your ideas. Each of these should be used in such a way as to relate the new ideas of the speech to the existing knowledge of the audience.

The third obstacle for the informative speech is the tendency of speakers to **cover too much material too quickly**. It is far better to limit the subject and cover it well than to take on a broader subject and then swamp the audience with more information than they can assimilate. The tendency to attempt too much within a given time limit, which is a common one, usually stems from naiveté. We assume that because something is clear to us it will therefore be equally clear to our audience. This unfortunate assumption has doomed many an informative speech! At other times the tendency to cover too much material may stem from a desire to impress the audience with all that we know. Such a temptation must be resisted if we intend to communicate effectively. Once again we must adapt ourselves to

our audience, to their capacity to receive information, so that we do not overload them and thereby undermine the effectiveness of the entire speech.

Types of Informative Speeches

I. Speeches About Objects

A. Analysis

- Something perceptible by one or more of the senses, especially by vision or touch; a material thing.⁶
- Include anything that is visible, tangible, and stable in form.
- May have moving parts or be alive.
- May include places, structures, animals, and even people.

B. Organization

- Choose a specific purpose statement.
- If your specific purpose is to explain the history or evolution (development) of your subject, then you will put your speech in *chronological* order.
- If your specific purpose is to describe the main features of your subject, then you may organize your speech in *spatial* order.
- Sometimes you will find that speeches are best organized in *topical* order.

II. Speeches About Processes

A. Analysis

- A process is “a series of actions, changes, or functions bringing about a result.”¹
- A process is a systematic series of actions that lead to a specific result or product.
- Explain how something is made, how something is done, or how something works.
- Often, require visual aids: chart, demonstration, photographs.

B. Organization

⁶ The American Heritage Dictionary, Third Edition, Version 3.6a, 1994.

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- Choose a specific purpose statement.
 - If your specific purpose is to explain or describe so your listeners will *understand* it better, then you will assist your audience in knowing/learning the steps in the process and how they relate to one another.
 - If your specific purpose is to explain or describe so your listeners will *perform* better and *use* specific techniques as a result of your speech, then you will assist your audience in learning that particular skill or technique.
 - When informing about a process, usually you will arrange your speech in *chronological* order, explaining the process step by step from beginning to end.
1. The American Heritage Dictionary, Third Edition, Version 3.6a, 1994.
- Sometimes, you will focus on the major principles or techniques involved in performing the process, then you will organize your speech in *topical* order.
 - Be sure each step is concise, clear, and easy to follow. If the process involves more than five steps, then group the steps into units so as to limit the number of main points.

III. Speeches About Events

A. Analysis

- An event is “something that takes place; an occurrence. A significant occurrence or happening.”⁷
- An event is “anything that happens or is regarded as happening.”⁸

B. Organization

- Choose a specific purpose statement.
- If your specific purpose is to recount the history of an event, then you will organize your speech in *chronological* order.
- If you take an analytical approach and choose to explain causes and/or effects, then you will organize your speech in *causal* order.
- If you choose another angle of approach or combination of angles—features, origins, implication, benefits, future developments, etc.—then you will put your speech together in *topical* order.
- Be sure the main points subdivide the subject *logically* and *consistently*.

⁷ The American Heritage Dictionary, Third Edition, Version 3.6a, 1994.

⁸ Random House Dictionary, 1986.

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IV. Speeches About Concepts

A. Analysis

- A concept is “a general idea derived or inferred from specific instances or occurrences. Something formed in the mind; a thought or notion.”²
- Concepts include beliefs, theories, ideas, principles, etc.
- Concepts tend to be abstract in nature and can be very hard to explain to someone who is learning about them for the first time.
- When explaining concepts, be careful to avoid technical language, to define terms clearly, and to illustrate using example and comparisons.

B. Organization

- Choose a specific purpose statement.
- Usually organized in *topical* order, and commonly enumerate the main features or aspects of the concept.
- Another, but more complex approach, is to define the concept, identify its major elements, and illustrate it with specific examples.
- Another approach is to explain competing schools of thought.
- The American Heritage Dictionary, Third Edition, Version 3.6a, 1994.
- Random House Dictionary, 1986.

Lesson 18. Speech Types: Informative, I

- Grade Study Questions 4.
 - Complete Study Questions 5a.
-

Secret 10: Power Wit	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Lesson 19. Speech Types: Informative, II

- Take Quiz 4.
 - Complete Study Questions 5b.
-

Secret 11: Power Parable	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Lesson 20. Speech Types: Persuasive, I

- Grade Study Questions 5.
- Complete Study Questions 6a.

Secret 12: Power Gesture	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Types of Persuasive Speeches

V. Speeches on Questions of Fact

A. Content

- 1.
- 2.
- 3.

C. Contrast

1. Informative speech
2. Persuasive speech

D. Organization

1. Identify your objective and your target audience.
2. Determine best arrangement of ideas.
 - Usually, persuasive speeches on questions of fact are organized *topically*.
 - Occasionally, persuasive speeches on questions of fact are organized *spatially*.
 - Sometimes, persuasive speeches on questions of fact might be organized *chronologically*.

VI. Speeches on Questions of Value

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A. Content

1. Matters of fact.
2. Value judgments.

C. Organization

1. Identify your objective and your target audience.
2. Establish or identify your standard(s).
3. Determine best arrangement of ideas.

VII. Speeches on Questions of Policy

A. Content

1. Questions of fact.
2. Questions of value.
3. Questions of policy.

B. Organization

1. Identify your objective and your target audience.
2. Establish *need*, explain *plan*, demonstrate *practicality*.
3. Determine best arrangement of ideas.
 - Many times, persuasive speeches on questions of policy are organized in a *problem-solution* order.
 - Sometimes, persuasive speeches on questions of policy are organized in a *problem-cause-solution* order.
 - When your audience agrees there is a problem, persuasive speeches on questions of policy can be organized *comparative-advantages* order.
 - When you desire to motivate your audience to action, you may prefer a specialized organizational pattern known as *Monroe's motivated sequence*.

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The Target Audience and Audience Analysis

A persuasive speaker must tailor his message to his audience if he hopes to be persuasive. He must adjust to the knowledge, interests, values, attitudes, goals and beliefs of his audience. He knows he will seldom persuade his entire audience so he will target a particular part of the whole audience. That part is called the *target audience*.

Concentrating on a target audience does not mean that the speaker ignores or insults the rest of his audience. Addressing a target audience simply involves deciding which portion of the audience the speaker wants *most* to reach; or, in some cases, is *most likely* to reach. An effective model can be found in advertising. Commercials are aimed at particular segments of the market, and their appeals are chosen to fit the target audience. Whether targeting all or part of an audience, good speakers are *audience-centered*.

Good speakers know their primary purpose is to gain a *desired response* from listeners. To do so, they know they have to make the message meaningful to listeners. The message is made *meaningful* to listeners. The message is made meaningful by *adapting* the speech to the audience. This does not mean a speaker violates his beliefs, or uses devious, unethical tactics to gain a favorable response. The speaker remains true to his principles while at the same time adapting his message to meet the needs of a particular audience. He is able to adapt his message to a particular audience because he answers the following questions, which influence every decision he makes from selecting a topic to delivering the speech.

To whom am I speaking?

What do I want them to know, believe, or do as a result of my speech?

What is the most effective way of composing and presenting my speech to accomplish that aim?

The first of these questions presents the area with the most variables for the speaker. But, unless you know something of your audience, you will not be able to adapt your message effectively to their needs. Unless you know what your listeners believe/think/know now, you cannot hope to adapt your message to change their beliefs, etc. This is the essence of speechmaking—adapting one's ideas to particular audiences on particular occasions for a particular purpose. One key to successful speaking is to consider every audience worthy of your best efforts to communicate your knowledge or convictions in

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a manner that is meaningful to them. At the least, you show respect for your listeners. At the most, you could make a real difference in their lives. Any speech that you conscientiously adapt to your listeners can influence them—can enrich their experience, broaden their knowledge, perhaps change their views about something important.

To effectively target and adapt to a particular audience a speaker should know something about the *psychological* aspects of audiences, the *demographic* features of audiences, and the *situational* factors of the particular audience and speaking situation. Also, he needs to know how to effectively acquire information about his audience and then how to adapt his ideas to meet the needs of his audience. These five topics will be dealt with under the following headings:

THE PSYCHOLOGICAL ANALYSIS OF AUDIENCES
THE DEMOGRAPHIC ANALYSIS OF AUDIENCES
THE SITUATIONAL ANALYSIS OF AUDIENCES
GATHERING INFORMATION FOR ANALYSIS
ADAPTING TO THE AUDIENCE

c. Analyzing and Adapting to the Audience

- I. THE PSYCHOLOGICAL ANALYSIS OF AUDIENCES
- II. THE DEMOGRAPHIC ANALYSIS OF AUDIENCES
 - A. Age
 - B. Gender
 - C. Religion/Beliefs
 - D. Background (race, culture, ethnic, education, etc.)
 - E. Group Membership
- III. THE SITUATIONAL ANALYSIS OF AUDIENCES
 - a. Audience size
 - b. Physical setting
 - c. Audience disposition
 - 1. Toward the topic
 - 2. Toward the speaker
 - 3. Toward the occasion
- IV. GATHERING INFORMATION FOR ANALYSIS
 - A. Professional pollsters
 - B. The person who invites
 - C. Former speaker

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- d. Interviews
- e. Questionnaires (5 to 10)
 - 1. Plan it carefully to elicit the information needed
 - 2. Use a variety of questions—fixed-alternative, scale, and open-ended.
 - 3. Be sure the questions are clear and unambiguous.
 - 4. Keep it brief.

B. ADAPTING TO THE AUDIENCE

- a. Empathize and Adjust

- b. Imagine and Anticipate
- c.

Lesson 21. Speech Types: Persuasive, II

- Take Quiz 5.
- Complete Study Questions 6b.

:

Secret 1: Power Prayer	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Stage Fright

"I thought I was going to die. My hands and legs shook so much I thought I'd fall over. I was scared to death."

"My stomach felt like a big knot, and I could feel the perspiration rolling down my face. I wished the pound would open up and swallow me—I wanted to be anywhere but there."

"I was okay until I tried to start. Then, and I know this sounds weird, I swear that my tongue was at least twice its normal size. I couldn't swallow, and I couldn't breathe. I opened my mouth, but nothing came out. It was the most helpless feeling I've ever had."

Those statements were not made by people facing life-or-death situations, nor by people appearing on a televised quiz show. No, they were made by ordinary people who were called upon to speak in public. Their "enemy" was not a mugger with a knife or a competitor trying to win thousands of dollars. Their only enemy was fear—their fear of public speaking overwhelmed and incapacitated them.

PUBLIC SPEAKERS ARE MADE, NOT BORN

A fairly common misconception says that effective public speakers—those people who please audiences and who do not appear frightened at having to present a speech—are gifted with some sort of "knack" or God-given ability that the rest of us do not possess. According to this theory, some people have been divinely predestined to be able to speak well, and they sprang forth from their cradles with soul-stirring orations on their lips. While that view might make for an interesting Hollywood movie on the life of Daniel Webster or some other famous speaker of the past, it has nothing to do with the truth. Effective public

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speakers were not and are not anointed at birth. Effective public speakers are made, not born—everyone, barring severe mental or physical disorders, may become an effective public speaker.

In dealing with stagefright, the only substantial difference between you and more experienced public speakers is that they have had more experience in handling stagefright. They expect to feel some pangs of fear and are prepared to overcome it.

One of the most effective and impressive public speakers of the twentieth century was Bishop Fulton J. Sheen, a man who possessed a most captivating speaking delivery. Was he always such a fine speaker? Sheen was far from it. As a young man, he was so poor a speaker that his teachers suggested he take public speaking courses to become at least tolerable. Fighting severe stagefright and shyness, Bishop Sheen applied himself and became one of the most revered speakers in American history.

Will you ever totally eliminate stagefright? No, you will always feel some degree of nervousness, especially when speaking before a strange group for the first time. Even a man about to deliver his millionth speech would feel some stagefright. You will learn how to overcome your fear and how to make stagefright actually work for you. The only difference between you and that man about to deliver his millionth speech is experience; there are no mysterious secrets. What that man can do now, you will be able to do soon.

STAGEFRIGHT IS HELPFUL

Yes, believe it or not, stagefright can be helpful. All of us have been bored by the monotonous droning of speakers who challenge our abilities to stay awake. These speakers ought to be termed “Geritol speakers,” because they appear to need a strong dose of that elixir to put some life into their speaking style. Nothing can be deadlier to the effectiveness of a speech than a speaker who arouses boredom. The presence of a small degree of stagefright can help a speaker reduce the tendency to bore an audience.

Much as an athlete feels when facing a supreme competitive challenge, a speaker may feel “charged up” by stagefright. That fear of failure so natural to everyone serves to charge us up, to put us on our toes, and to make us dynamic and interesting speakers. Stagefright actually performs a great service for us, exciting us to perform to maximum potential and to seem more alive and effective on stage.

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Stagefright gets our blood pumping and our minds working; we function at a greatly accelerated pace. This extra boost of energy then is translated into our speaking manner, helping us to be outgoing and dynamic. Fear causes tension, and this tension is released through extra energy in our bodies. This energy, in turn, serves to improve our speaking and the impact we have upon our audiences.

Stagefright itself is nothing to fear; it should be welcomed because of the beneficial impact it has upon our speaking potential. Stagefright can be one of the most useful tools in the speaker's kit, as it heightens the dynamism and vitality that all public speakers need to exhibit. In fact, were you ever to face a strange audience for the first time without having some degree of stagefright, then you would have a reason to be afraid, because you would lack that dynamic tension which helps you to speak effectively.

You must realize that fear emphasizes the bizarre, the infrequent, the unlikely. The probability that you would knock over the podium is so small that it could not be measured. In the past decade or so, I have seen thousands of speeches and have delivered several hundred myself. On all those occasions, only once have I seen the podium knocked over, and I happened to pull that trick myself. What did I do? I kept speaking, did not let it bother me, and the audience wasn't affected by my klutziness one iota.

You see, the biggest problem you face as a speaker is the expectation of failure, the belief that something will go wrong—that something has to go wrong. You may be one of those people who say, "I just know that this speech isn't going to be any good. The audience won't like it. They'll be bored. After all, I'm not interesting, I haven't got anything to say. What have I gotten myself into?" Such intrapersonal fear is not justified and serves only to make things more difficult for you. Instead of working to help, such thoughts are debilitating and psychologically depressing. No wonder so many people faith in you. Why demonstrate so little faith in yourself? When you speak, you are in control, you are the expert. Instead of approaching the podium fearfully, you ought to walk with confidence and pride, because you will be the center of attention, you will be the person to whom everyone listens. Instead of expecting failure, expect success. Emphasize your strong points, and work to eliminate your weak ones. If you will approach each speaking situation in a positive state of mind, you will succeed—it's that simple.

OTHERS WANT YOU TO SUCCEED

Most stagefright is audience-centered, meaning that the speaker fears the reactions of the audience. Often, the audience is seen as the

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enemy, a group of people who are out to “get” the speaker. Truthfully, this perception is totally incorrect, much like most other perceptions that beginning speakers have concerning public speaking.

Actually, the members of the audience want you to do well; they want you to succeed. They have no desire for you to fail; they will pull for you all the way through your presentation. Two major reasons appear to explain this supportive audience posture.

First, every member of the audience has been placed in the position occupied by the speaker; at some time, each one has been asked to present a speech and has felt the qualms and fears you feel. Thus, they will be supportive, because they know what you are going through. They know that you have butterflies in your stomach; they know every fear or self-doubt that you have experienced. Because of their own experiences, the audience will be sympathetic to you and your situation. When you are a member of an audience, how do you feel? Are you sympathetic to the speaker? Do you hope that the speech goes well? Of course you do, and every member of your audience will feel the same way towards you. You should feel a great deal of encouragement and support from the audience’s positive orientation.

A **second** reason for audience support might seem more selfish. No one likes to sit through a boring or botched speech. People will want your speech to go well so that they will not have to endure a long-suffering presentation. A well-organized and well-presented public speech is a thing of beauty and enjoyment for the audience. Because of that fact, the audience will want you to do well so that they may be able to enjoy your public speech.

Remember, the audience is not your enemy; the audience is not out to “get” you. On the contrary, the audience will prove to be supportive. Your biggest enemy is not your audience but yourself and your own negative expectations and perceptions.

WHAT YOU SHOULD DO AND NOT DO

This chapter will conclude by discussing some ways for you to overcome stagefright, as well as several other things you ought to avoid. First, we will look at the constructive side:

1. Nothing overcomes stagefright better than ample pre-speech preparation and practice. You must spend a reasonable amount of time researching, writing, organizing, and practicing the delivery of your speech. If you are thoroughly prepared, even the most severe case of

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the jitters will not overwhelm you. Instead, your pre-speech preparation and practice will see you through. Your mouth will open and your well-prepared speech will roll out, sometimes to your surprise and amazement. The key word, then, is practice.

2. You need to realize that your audience is on your side, pulling for you to do well. Your audience should be seen not as a stumbling block, but as your friends. You should have a positive attitude towards your audience before you speak.

3. Recognize that the disasters you expect to befall you simply will not happen. The earth will not stop rotating on its axis when you approach the speaker's podium. In addition, even if something does go awry (you mispronounce a word; you don't say something exactly the way you planned to say it), the audience will not be aware of it.

4. Realize that your biggest problem is internal: your own negative expectations. You must believe in yourself. A positive, confident attitude, when coupled with adequate preparation and practice, leads to effective public speaking.

5. Finally, recognize that you are not alone in your fears. Every public speaker—past, present, and future—has the jitters. The president of the United States is nervous before the presentation of the State of the Union address; a teacher is nervous before the first lecture of the term. Patrick Henry had stagefright and so did Daniel Webster. That puts you in pretty good company, and you will overcome stagefright just as they did.

Besides concentrating upon the above-noted five items, you will find that you will be better able to handle stagefright if you do not do the following:

1. You should not put yourself through the intense psychological process of trying to convince yourself that you will not be nervous by saying over and over, "I won't be nervous. I won't be nervous. I won't be nervous." Of course you will be nervous. Not only is nervousness to be expected, but it pays great dividends in creating a dynamic and interesting speaking style. You might wish to use deep-breathing and relaxing exercises to calm you, but trying to persuade yourself that you will not be nervous is absurd and counterproductive.

2. Contrary to some advice you might hear, you should not approach a public speaking situation as if you were speaking to yourself. You would never place yourself behind a podium if you intended only to speak to yourself. That would look and feel ridiculous. You are in a

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public speaking situation to have your thoughts consumed by other people, not to speak to your- self. Besides, you will know you are not simply speaking to yourself the moment you see the faces of your audience.

3. You should not attempt to reduce nervousness by avoiding eye contact with your audience. Some speakers refuse to look at their audience, preferring to look over the tops of the audience members' heads. As is discussed in chapters 2 and 6, it is essential that you have direct eye contact with your audience for feedback and effective delivery. Refusing to have eye con- tact only irritates the audience and does nothing to alleviate stagefright.

4. Finally, you should not memorize your speeches. Quite simply, a memorized speech is a bomb waiting to explode, because the least bit of disruption or distraction will cause such speakers to forget "what comes next" as they lose their train of thought. A speaker must be able to make changes, to handle the unexpected, and a memorized speech does not allow the speaker that necessary flexibility. It is somewhat seductive to believe that a memorized speech overcomes stagefnght because the speaker does not have to think, but an effective speaker must think while speaking. Stagefright is only concealed by memorization rather than overcome.

You are not alone in feeling the pangs of stagefright. Every- one has felt such fear. But you can and will overcome stage- fright—if you are willing to allow yourself some time and experience. Have you ever been afraid? Of course you have, and so have I, but now is the time to overcome that fear and to enjoy public speaking! area that has come under increasing study during the past ten years—nonverbal communication.⁵

We learn early in life that a speaker's message is not con- tamed entirely within the words chosen. Realizing that language is imprecise and that meaning shifts from one person s interpretation to another, we look for other clues to another's message. Often, we turn to various nonverbal stimuli to help provide this other dimension of meaning.

In human communication, we use nonverbal stimuli to fill those gaps left by the structure of language. The speaker's tone of voice influences our assessment of both the meaning and intent of the message; we often judge sincerity or trustworthiness in terms of eye contact or lack of it, and we interpret a speaker's bodily movements and posture as signs of friendliness or hostility. In short, we use nonverbal stimuli such as vocal tone, eye contact, and posture to supplement the vague and incomplete meanings transmitted via

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language. Nonverbal communication cues complete the human communication process.

1. Physical Elements

In direct, personal communication settings, the most obvious nonverbal factor is the other person's face. You observe the other person's facial expressions, and you make judgments based upon those facial expressions. Facial expressions are among the most important of all nonverbal stimuli.

If you were speaking to a group of people and you noted that many of your audience members were scowling, you would probably believe that they disagreed with your message. Despite the fact that no one said a word to you, a message was definitely sent from listener to speaker, and you would try to do something to remove those negative expressions. Facial expressions often provide us with a great deal of unspoken information about audience reaction to our message, and a speaker would be wise to take advantage of this additional information.

Similarly, facial expression is important when you are listening and not speaking. If the speaker grins during a speech, or if the face is tightly drawn into a grimace, you will conjure up varied reactions towards the message and the speaker. We often hear that someone appeared to be cocky during a speech, an attribute often ascribed because of facial expression. If the speaker appears smug, disinterested in his audience, or belligerent, we may "turn the speaker off" because of the attitude conveyed by facial movements and not because of the exact words that have been uttered.

Besides general facial expression, the eyes are critically important in nonverbal communication. Specifically, eye contact between individuals in a communicative interchange plays a significant role in the beginning, continuing, and ending of the communication process. Studies have indicated that eye contact with another person generally fills three main functions: it opens the channels of communication, provides information about people and their messages, and constantly regulates, monitors and eventually concludes communication.

In normal situations, you do not simply approach people and begin to speak. Instead, you first try to establish the presence of communicative capability; that is, whether the other person is willing to receive what you wish to say. Thus, eye contact is used to open communication channels whereby you will "have the floor" to speak. Once you have gained the other's eye contact, there is implicit

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agreement that you may speak. Conversely, when the other's eye contact drifts away towards another person or object, you have been told nonverbally that your message is no longer of interest or importance. In effect, the lines of communication have been closed and your message no longer has an attentive audience.

For some reason, probably due to natural nervousness and initial stage fright, many speakers find it quite difficult to establish and maintain direct eye contact with their audiences. Often they fear that they will not be able to withstand "all those eyes looking at me." However, you need to realize that such direct eye contact is crucial in opening the lines of communication between yourself and your audience, and you should strive to maintain this direct eye contact throughout each speech. There is no shortcut to effective eye contact; there are no tricks to be taught. Certainly, the old elementary school advice that you should simply look over the tops of the heads of your audience does not hold water. The listener knows when the speaker is looking at the back of the room. Eye contact serves to open communication channels, and you should constantly use this excellent communicative device.

We also use eye contact to gather information, both about the other person(s) in the communicative interchange and the message involved within the interchange. We often look at another's eyes to try to discern the intent of his message—was he kidding or serious? Is he being open or defensive in his communication? Questions like these are often difficult to answer by examining only the verbal content of the message. Additional factors must be consulted, and eye contact plays an important part. It is not unusual to ascribe certain characteristics to people because of their use of eye contact. For example, former President Nixon was sometimes referred to as "Tricky Dick" because of his habit of having minimal eye contact with his audience. We often believe that people who do not look us straight in the eye are insincere, dishonest, and not worthy of our trust.

Eye contact also is used to monitor and regulate the communication process itself. Throughout any such interchange, be it person-to-person or person-to-group, the intensity of eye contact varies greatly over a period of time. Our attention intensity waxes throughout any communicative interchange, and eye contact is used to constantly monitor the progress of the situation. Additionally, eye contact serves as a communication regulator, often controlling what is being said as well as what is about to be said. All of us have experienced the receipt of a "sharp look" that has made us stop short. A teacher often casts a menacing, negative glance towards the class troublemaker, causing him to stop squirming or making noise. Not a word was said by the

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teacher, but the nonverbal message was loud and clear: "Stop causing a disturbance or you'll be in big trouble!"

This regulatory function also operates in less tense situations as well. A brief, sharp look can communicate the idea that you are unhappy with a speaker's demeanor or message. It can give approval or disapproval, and it can signal the end of the communicative interchange.

A third type of nonverbal communication involves the general movement and posturing of the bodies of the speaker and listeners. You may have seen a speaker who had a great desire to put forth a message, who moved closer to the audience, appeared erect and dynamic, and was quite physically involved in the speech. Such a posture clearly indicates that the speaker has something to say, and this energy and enthusiasm is communicated to the audience. Conversely, the speaker who constantly slouches, who hides behind the podium, and who shies away from the audience conveys a totally different nonverbal message. Such a speaker appears to lack confidence, and it would not be unusual for the audience to expect the worst, not the best, of the speaker.

Similarly, body posture of the audience can be quite meaningful to the speaker during the presentation of a message. An audience slouched in their chairs, squirming about, or looking around the room would indicate that they are bored with the speaker's message. The corresponding nonverbal message would be clear: "Shut up and sit down!" At that point, you should recognize this desire to end communication and restructure your message to regain audience attention and interest. When the audience begins to show signs of restlessness and boredom, enliven your message with a change of message content, a variance in delivery rate, a funny story, or anything that will rekindle the spark of audience interest. Body motions can be of great assistance to the speaker in monitoring the reactions of an audience.

Thus, the physical aspects of nonverbal communication can be visualized as important communicative devices in all situations. Attitudes, reactions, desires, and predispositions are often communicated through the human body. You should use these nonverbal cues to aid in the effective transmission of your message and to better analyze your audience and their reactions to your message. Verbal Elements

The pitch of the speaker's voice conveys a variety of meanings to an audience. For example, a high, strained voice often indicates that the speaker is under pressure, is concerned or excited about the speech

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topic or the speaking situation, or is nervous, tense, or afraid. You may well recall your first public speaking experience. In all probability, you were quite nervous, afraid that you were going to make a fool of yourself. However, the “day of reckoning” finally arrived, and as you opened your mouth you were probably surprised at the sound that came out. Instead of having the cool, composed voice that you normally had, you sounded shrill and tense—in fact, you could hardly claim that voice to be your own. Your nervousness carried over into your vocal quality, and everyone in the room knew that you were nervous.

Or suppose that some topic had you very upset and you wanted the audience to become as involved in the topic as you were. This desire to emphasize the topic’s importance may have been translated into a heightened pitch quality that indicated the significance of the topic in your own mind. When people become overly emotionally involved with a subject, it is quite normal that their pitch height increases with their in-depth commitment to the subject.

Listeners make judgments based upon the pitch quality of the speaker’s voice. The content of the message may be banal and reportorial in construction, but if the pitch is high and strident, the audience will make a judgment based upon the quality of the voice. You should use your vocal pitch to maximize the intent and impact of your message. If your purpose is to coolly inform your audience about something, then your pitch height should be controlled and mellow. If your purpose is to cast “hellfire and damnation” upon some issue, then the pitch height should indicate that message quality. Above all, the pitch height must be consonant with the content and purpose of your message. Any lack of congruence between content and tone of expression will confuse the audience, and the audience will tend to place greater credibility on the tone of the message delivery than on the words themselves.

Similar to the role and importance of vocal pitch, the intensity of the speaker’s tone will play a great part in conveying meaning. Vocal intensity deals with the loudness/softness of the speaking voice, but it goes beyond whether or not the speaker can be heard by the audience. Varying the intensity of tone is an effective device in emphasizing important words, terms, or ideas within the speech. Raising or lowering the voice will add emphasis to particular points of a speech, because it sets part of the message aside from the words around it. You should consider using this device to make certain that important points within your speech stand out in the minds of your listeners.

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Studies indicate that approximately 65 percent of the meaning we ascribe to a message comes from nonverbal communicative cues. That is, nearly two-thirds of the meanings we attach to messages come, not from the mere verbalization of language, but from the way in which words are uttered and from the physical movements of the speaker. Without any sort of training, all of us become surprisingly expert at both perceiving and interpreting nonverbal cues. As children we come to know what is meant by mother's caressing touch when we are picked up from the crib and cuddled; we know the meaning and importance of no when we are about to knock over a vase or touch a burner on the stove. As we grow, we see other nonverbal stimuli and attach important meanings to them as we come to learn the truth of the saying that it is possible to say one thing but mean another.

Because so much of the meaning ascribed to verbal messages comes from the corresponding nonverbal stimuli, it is critically important that the verbal and nonverbal messages be congruent, that they say the same thing to the audience. What happens, however, when these stimuli do not match, when they are incongruent? In general, when there is a contradiction between verbal and nonverbal cues, the audience will place greater credibility in the nonverbal stimuli and their interpretations of those stimuli. Thus, it is quite possible to have one's message effectively refuted by contradictory nonverbal cues.

Because of the overall importance of nonverbal communication and the specific importance of verbal-nonverbal congruence in the transmission of messages, you must work upon this avenue of expression carefully. Nonverbal expression must be consistent with the intent of your message; there must be congruence between the two. The best written, best organized, and best researched speech can be made ineffective through the use of inappropriate nonverbal signals. Besides asking yourself what your message tells your audience, you must also find out what your physical movements and vocal qualities convey.

Lesson 22. Speech Types: Explanatory, I

- Grade Study Questions 6.
- Complete Study Questions 7a.

Secret 1: Power Prayer	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Lesson 23. Speech Types: Explanatory, II

- Take Quiz 6.
- Complete Study Questions 7b.

Secret 1: Power Prayer	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Lesson 24 Plan:

- Grade Study Questions 7.
- Complete Study Questions 8a.

Secret 1: Power Prayer	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

How to Write an Easy to Follow Talk

(summary)

- 1.) Announce the structure, i.e., where you're going and how you're going to get there.**
- 2.) Summarize and recap frequently, i.e., how far you've traveled so far and where you've been.**
- 3.) Identify each point clearly, i.e., landmarks of your journey.**
- 4.) Use rhetorical questions to regain the audience's attention, i.e., signposts.**
- 5.) Use examples and personal stories which are relevant to the audience, to illustrate your ideas, i.e., describe the beauty spots.**
- 6.) Summarize the main points and ask for action, if necessary, before you conclude, i.e., recalling landmarks.**

HELPFUL HINTS

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- **HOW something is said is very important.**
- **Do not dwell on the negative because it will have a negative effect.**
- **Do you give facts without making them relevant to your audience?**
- **Is it FRESH? Have people heard you say the same thing before? There is danger in being repetitious. You can tell the same old story a new and interesting way.**
- **NEVER just fill in time. 20 minutes talk X 20 people = 400 minutes wasted (6 hours 40 minutes.)**
- **Are you offering them a FAIR TRADE?**
- **There is danger in over polishing your speech that you must be aware of.**
- **Are you convincing? Factual? Realistic? Practical?**

Lesson 25 Plan:

- Take Quiz 7.
- Complete Study Questions 8b.

Secret 1: Power Prayer	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

Extemporaneous Delivery⁹

The extemporaneous delivery is often referred to as the “middle course.” The speech is carefully planned, outlined, and thoroughly practiced, but is not memorized. The exact language for delivery is not rehearsed. At the moment of presentation the speaker should recall only his organizational pattern, his main points, and his supporting material—in short, his focus should be upon ideas, not words. The speech itself should appear spontaneous and natural. In addition to a lively sense of communication, a major advantage of the extemporaneous speech is that it is well-prepared and carefully organized. This method is helpful to the beginning speaker in that it demands that he organize his ideas, that he think on his feet, that he speak conversationally, and that he adapt his speech to his audience. The shortcomings of the extemporaneous method are probably obvious to you.... First, the extemporaneous method takes time, and second, this method often encourages the beginning speaker to be lax in his language and rely completely on inspiration for his word choice.

A few suggestions might be helpful in trying to put the extemporaneous method to practical use.

1. Fix the speech in your mind. Try to avoid over-using notes and therefore losing eye contact with your audience. By learning the main ideas of your outline you will be able to deliver your speech without hesitation.

⁹ Samovar, Larry A. and Jack Mills. *Oral Composition: Message and Response*. (Dubuque [IA]: Wm. C. Brown Company Publishers, 1968) 25, 26.

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Remember that learning your outline does not mean memorizing your speech.

2. Once you have learned your main points, sub-points and supporting material you should practice your speech aloud. While practicing you should also time the speech to see that you are within the limits allotted for the assignment.

3. Deliver your speech in a fresh and uncontrived manner. Meticulous preparation of content should not preclude naturalness in delivery. Diligent preparation and conversational delivery make an excellent combination."

Samovar, Larry A. and Jack Mills. Oral Composition: Message and Response. (Dubuque [IA]: Wm. C. Brown Company Publishers, 1968) 25, 26.

Lesson 26 Plan:

- Take Quiz 7.
- Complete Study Questions 8b.

Secret 1: Power Prayer	
Explanation	Each secret will be explained.
Application	Each secret will be practically applied.

VISUAL AIDS

Why are *visual aids* valuable? What are the advantages of using *visual aids*?

CLARITY

AUDIENCE

INTEREST

RETENTION

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What kinds of things can be used as *visual aids*?

OBJECTS

- Musical instruments
- Scuba diving equipment
- Cooking ingredients
- Live objects (the speaker, other people, pets, etc.)

MODELS

- Small-scale model of a large object
- Large-scale model of a small object
- Life-size model of an unavailable object

PHOTOGRAPHS

- Good for proof/evidence
- Need to be oversize enlargements (very expensive)
- NOTE: Photos not large enough to be seen clearly without being passed around tend to divert the audience from what the speaker is saying.

DRAWINGS

- Diagrams, sketches, maps, and other illustrative drawings

make

- superb alternatives for photographs and are inexpensive.
- Can be designed to illustrate points of speech exactly
- Simple line drawings and limited detail are most effective

SLIDES AND MOVIES

- Generally more trouble than worth for classroom speeches
- If must be used be sure to practice with equipment

GRAPHS

- Line graphs—good for illustrating changes
- Pie graphs—good for illustrating simple distribution

patterns

- Bar graphs—good for showing comparisons between two or

more

- Items

CHARTS

- For summarizing large amounts of information
- For presenting the steps of a process
- As an aid to accurate notetaking

CHALKBOARDS/MARKER BOARDS

- Generally not a good idea
- Too much to do during a speech
- Turn back on audience
- Seldom as vivid or neat as one on poster board

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Sometimes chalk or marker use is essential (cf. teachers, lecturers, coaches, etc.)

Practice writing clearly and large enough for all to read

VI. TIPS FOR USING VISUAL AIDS

- ❶ Prepare Visual Aids in Advance
- ❷ Make Sure Visual Aids are Large Enough
- ❸ Display Visual Aids Where All Listeners Can See Them
- ❹ Avoid Passing Visual Aids Among the Audience
- ❺ Display Visual Aids Only While Discussing Them
- ❻ Talk to Your Audience, Not to Your Visual Aid
- ❼ Explain Visual Aids Clearly and Concisely
- ❽ Practice with Your Visual Aids

PRONUNCIATION AND ENUNCIATION

Enunciation, also called **articulation**, relates to distinctness in the utterance of syllables or words. *Pronunciation* refers especially to giving the proper accent and syllabication, and to correctly sounding the vowels; *enunciation and articulation* refers especially to the distinct utterance of consonants and syllables. *Pronunciation* refers to correctness in speech; *enunciation* to distinctness.

d. PRONUNCIATION

One seldom attains perfection. While absolute correctness is rarely found, good usage may be obtained by attention and practice.

He who pronounces *for* as *fur*, *since* as *sence*, *window* as *winder*, *now* as *naor*, *catch* as *ketch*, *from* as *frum*, and so on, represents the provincial class that usually has the further faults of slovenly articulation and bad grammar. On the other hand, we have the over-precise, affectedly cultured class that pronounces *neither* as *nīther*, *pretty* as *prētty*, *nature* as *natyoor*, *laugh* as *lawf*, and so on. But while a strained and unusual pronunciation is a common fault, carelessness is a far more common one. "Not a single one of our pronouncing dictionaries is a final authority."

Check pronunciation in Dictionary

**LIST OF WORDS FREQUENTLY MISPRONOUNCED

aversion	either	heinous	languor
chastisement	February	history	laugh
cleanly	facade	humble	mischievous
courier	faucet	ideas	precedence
courtesy	financier	indisputable	robust
decorous	gallant	integral	squalor
deficit	gentlemen	intrigue	vehement
economic	hearth	irregular	wound
education	herb	just	

2. ENUNCIATION

Effective speaking must be (1) heard, (2) understood, and (3) believed.

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It is a lamentable fact that many experienced speakers, who have something to say really worth hearing, are only half-intelligible because of their faulty enunciation. The trouble is a lack not of loudness, but of distinctness.

If a speaker cannot be heard, the cause will be found not so much in weakness of voice as in weakness of articulation.

Experience shows that young speakers need more drill on articulation than perhaps on any other one thing.

Students usually fail to realize the need of an exaggerated articulation in public speaking.

1) PRONUNCIATION AND ENUNCIATION, Page 2

The syllables and words must be more clearly separated and sounded than in conversation, and the voice sent out to the audience.

You cannot speak to an audience of any size with the same enunciation that you would use in speaking to a friend at your side.

Any one, by systematic practice, can attain a distinct enunciation.

When you find any special trouble in enunciating clearly, practice correcting it, and keep at it until you have overcome the fault.

Good enunciation involves the three processes of (1) sounding distinctly the consonants, (2) separating the syllables, and (3) separating the words.

The articulating organs - the lips, jaw, teeth, and tongue - should be actively employed.

Vocal muscles that have been lying dormant would be developed with the proper enunciation of a common word like civ-i-li-za-tion. The syllables should be distinctly and accurately separated, each syllable enunciated, and no syllable added.

We will not say *jography* for *geography*, *artic* for *arctic*, *flustrate* for *frustrate*, *histry* for *history*, *Amerka* for *America*, *sumpin* for *something*, *citizenship* for *citizenship*, *acrost* for *across*, *genelum* for *gentlemen*, *attackt* for *attack*, etc. The words should be clearly separated. Careless speakers give their phrases or sentences as a single word. *Light and dark* are given as *lighten dark*; *that will do*, as *that'll doo*.

e. EXERCISES IN ARTICULATION

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The **labials**, made primarily with the lips, are: *b, p, m, w, v, f*.

1. Brawny black brutes bounded back, breaking the big bridge.
2. The porter's parents, praying pardon, pleaded pitiably.
3. Mary's mama, admiring mammon and missing the man's money; murmured much and mourned many months.
4. When William went west where Wheeler was working, we wished we were where we could warn him.
5. The voluble, vivacious villain vociferously vowed revenge.
6. Flags fluttered fretfully from foreign fortifications and fleets.

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2) PUBLIC SPEAKING, Page 3

The **dentals**, made by the action of the tongue against the teeth and the emission of breath between the teeth, are: *d, t, s, sh, z, j, ch*, and the two sounds of *th*.

1. Dora, defending sound doctrine, discomfited the disputant.
2. Tie taut the tent, and test it.
3. If Theophilus Thistle, the thistle-sifter, sifted a sieve of unsifted thistle, where is the sieve of unsifted thistles that Theophilus Thistle, the thistle-sifter sifted?
4. Through the thin cloth the thief thrust thorns.
5. Seated on shore, she sees ships with shining sails on the shimmering a sea.
6. Ezra's seizure caused displeasure.
7. Jacob, the Jewish jockey, jovially jingled Juliet's jewels.
8. Chastened with chafing chains, Chauncey challenged Chandler.

The **palatals**, made by the aid of the palate, are: *g, h, k, y*.

1. Great-grandfather, gowned gaudily, gallantly guarded Grace's garlands.
2. I did not say, wig, heart, ear, hair, and all, but Whig, art, hear, air, and hail.
3. The Ku Klux Klan caused the cook to keep her carving knife keen.
4. Youthful Yankee yachtsmen squared the yards.
5. Europe's universities euphemistically eulogized the union.

The **nasals**, made by a free escape of vocalized breath through the nostrils, are: *m, n*, and *ng*, the only sounds in our language started toward the nasal passages.

1. Noisy nomads never noticed Naaman's noble name.

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2. The cataract strong then plunges along, rising and leaping, sinking and creeping, showering and springing, flying and flinging, writhing and ringing.

The **linguals**, made chiefly with the tongue, are: / and r.

1. Little likeliness, laughed the low lawyer, that legibility and liability are linked indissolubly.

Pronunciation

The effective speaker realizes that it is his responsibility to be exemplary in his pronunciations. He realizes that it is wise to use pronunciations that are standard in all geographic areas because he will be intelligible to a larger number of people and he will be better able to produce speech that will be acceptable in a wider variety of speaking and social situations.

NOTE CORRECT ACCENT

ADmirable	COMparable	GENuine	MAINTenance
	reMONstrance		
ARab	DeTROIT	IMpious	poLICE
	suPERfluous		
awRY	eLEctoral	IMpotent	PRAGmatist
	teLEgraphy		
ceMENT	ePITome	LAMentable	PREFerable
	THEater		

² d“m...r- ...-b...l ² r“...b ...-r ^o “ s ¹ -munt“ k ¹ / ₄ m“p... r-...-b...l	d ¹ -troit“ ¹ -lμk“t...r- ...l ¹ -p ¹ t“...-m¶ jμn“y>- ¹ n ¹ m“p¶-...s, ¹ m-p ^o “-	¹ m“p...-t...nt l...-mμn“t...- b...l m ³ n“t...-n...ns p...-l¶s“ pr ² g“m...-t ¹ st	prμf“...r-...- b...l r ¹ - m ¹ / ₄ n“str... ns s<-pûr“fl>-... s	t...-lμg“r...- f¶ th¶“...-t...r
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grievous (gr¶“v...s)

malleable (m²l“¶-...-b...l)

malleable \‘ma-le-e-bel, ‘mal-ye-bel, ‘ma-le-bel\

QUIZZES & FINAL EXAM

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QUIZ 1 - Introduction to Course

- 1) List three reasons for a Christian to develop his/her speaking skills.
(1) To Fulfill the _____
(2) To fulfill the Will _____
(3) To develop _____
- 2) What is the most difficult of all arts and why?
- 3) Define each of the following terms from *Cicero's Requisites for Public Speaking*:

Gesticulation-

4) _____ lies in talk. *An idea is never your own until you impart it to someone else.*
- 5) A word is an expression of what is _____ a person.
- 6) A true communicator aims not at
E _____ but
E _____.
- 7) How do you know if you have communicated effectively?
- 8) What is the purpose of this class?
- 9) "Let the _____ which sounds for _____ arrest all who hear by its _____ and _____, and let it _____ give forth an _____."—John Calvin
- 10) _____ stands a better chance in the long run than _____
- 11) In what way can public speaking have practical purpose?
useful, meeting a need

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12) What two things does the act of prayer express?

Re _____

H _____

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QUIZ 2 -Listening

(1) #2: Power Pause. Complete the quote and who is being quoted:

I stand and _____ where I
_____. "--_William Shakespeare_

(2) What does the Lord give to the speaker if he would only ask?

(3) You must understand how

_____ in order to
broadcast on the right _____.

(4) What do inexperienced speakers rely too heavily on and what should you really emphasize more?

(5) What percentages illustrate the speaker's impact on an audience?

_____% Visual _____% Voice _____%
Words

BONUS

List five ways to overcome the difficulties of poor listening.

QUIZ 3 – Preparation & Planning
(Each question is worth 10 points)

- 1) In a discussion, how can you be clear and excel above everyone else?
- 2) What are the four major steps in preparation and planning for a speech?
- 3) What is Power Quote RULE ONE?
- 4) What is Power Quote RULE TWO?
- 5) What is the exception to Power Quote RULE TWO?
- 6) Power Statistic. Give a meaningful statement relating to the following 'Power Stat. →'" The employment rate for September to November 2009 was 72.4 per cent. This is the lowest since winter 1996-97"
- 7) What are the three R's to remember concerning numbers?

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QUIZ 4 -

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QUIZ 5 -

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QUIZ 6 -

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QUIZ 7 -

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QUIZ 8 -

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QUIZ 9 -

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QUIZ 9 -

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FINAL EXAM

- (1-3) List three reasons for a Christian to develop his/her speaking skills.
To Fulfill the _____
To fulfill the Will _____
To develop _____
- 4) What is the most difficult of all arts and why?
- 5) _____ lies in talk. *An idea is never your own until you impart it to someone else.*
- 6) A true communicator aims not at E _____
but E _____.
- 7) How do you know if you have communicated effectively?
- 8) What is the purpose of this class?
- 9) "Let the _____ which sounds for _____ arrest all who hear by its _____ and _____, and let it _____ give forth an _____."—John Calvin
- 10) _____ stands a better chance in the long run than _____
- (11) #2: Power Pause. Complete the quote and who is being quoted:
I stand and _____ where I _____.
"--_W
- (12) You must understand how _____ in order to broadcast on the right _____.
- (13) What percentages illustrate the speaker's impact on an audience?
_____% Visual _____% Voice _____%
Words
- (14) What are the four major steps in preparation and planning for a speech?

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(15) What are the three R's to remember concerning numbers?

BONUS: List five ways to overcome the difficulties of poor listening.

Appendix

Hand Out #1: "Place of Public Speaking in Modern Life"

Taken from *Speaking in Public*, by Arthur S. Phelps (revised by Lester R. De Koster), Baker Book House, Grand Rapids [MN1; 1958, pp. 17-24.

BY ARTHUR STEVENS PHELPS

The higher the speaker values his work, the more personal interest he will take in it; and the more interest he takes in it, the greater the likelihood of his making good. If we like a job, we will work at it.

The speaker's art is complementary to that of the administrator. Reason and emotion do not occupy two separate compartments of the brain, as Benedetto Croce, the Italian philosopher, has pointed out; they are both activities of the same mind. Though speech belongs to the emotional temperament, yet the speaker uses the executive temper in every address. And every executive makes addresses to his employees. Yet, rare is the individual that possesses both of these faculties in a marked degree. As far as our observation of men goes, the speaking function and the executive function appear to be mutually exclusive. Where one leaves off, the other begins. General U.S. Grant, one of the most famous of executives, was proverbially silent; while William Jennings Bryan, one of the most eloquent of speakers, resigned from the Cabinet of counselors. The Church of the future must have at least two heads, an executive head in whose hands shall rest the administration of the thousand and one activities of the modern parish, and an inspirational head that shall exercise the yet rarer platform gifts. Every great commercial institution recognizes this dualism. The reader of the Bible can easily distinguish between the writings of the priest and the prophet, and in general literature, between an essay and an oration.

The art of oratory differs also from that of elocution. Elocution is reciting that which has been written by another; oratory is speaking one's own matter. A writer has said that elocution is child's play, and public speaking a man's work. But elocution, though an inferior art, is a valuable handmaid to oratory. Every student should be trained in the work of interpreting the thought, and entering into the emotion of the world's great speakers. There is inspiration in them that at first he cannot find in his own groping. A course in elocution will also teach him how to read aloud--a thing that old-fashioned oratory failed to do. The parrot reading of Scriptures and hymns in the average church service is a disgrace to the ministry. Small wonder these features have come in public esteem to be relegated from their proper place of worship by the patronizing term "opening exercises"! Why should a preacher complain of his people coming in late to service, when his whole attitude seems to say: "We will hurry this stuff out of the way, and then you will get a chance to hear me"? These exercises form a

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vital part of public utterance, and are sometimes the only vital thing the audience finds to carry away.

That the place of public speech in modern life is a place of preeminent consequence is recognized. Language was spoken before it was written, the very word language being derived from the Latin *lingua*, tongue. The great sums expended for municipal auditoriums and for church buildings attest the prime place of speaking in public. The businessman depends on publicity for the sale of his goods. The office extends its tentacles through the tongue of its commercial travelers. The various departments of the church are vitalized, and its members won, by the pulpit. It is by speech that the attorney defends our peace and possessions; the physician our health; the promoter seeks our wealth; the humorist provides our entertainment; the teacher our education; the lecturer our instruction; the politician runs our government; the preacher reforms our character.

Its importance is not lessened by the difficulty of success. Value costs. The speaker in public finds new heights to climb as he ascends. The work of his art is a lifelong study. In every speech, he makes discoveries. There is something always to learn, and having learned to bear in mind. Many books on public speaking declare that it is impossible to fasten one's mind on the principles of speaking and on one's speech at the same time. While the rules carefully practiced in private may largely be forgotten during public speech, and should be also; nonetheless, the speaker must in some sense observe the effectiveness of his own techniques during actual speaking. Will this gesture do? Is this phrase provocative of response? Is this joke worth trying again? Is the speech too long? Should I move about more? Or less? Are my sentences too

long? Are they too involved? Am I talking over the heads of some, or too simply for others? Such questions must also come to the mind even as the speech is being delivered. But let the posture, the voice, the gesture, the facial expression have been so thought upon, so worked out at home that in the moment of speaking they may be employed without conscious attention. For while the mind would be hampered, in the heat of addressing an audience, by trying to remember countless rules, the necessary rules may be written down privately, as learned from books, or picked up by experience, and then thought over constantly and practiced until they become natural and spontaneous. Easy as it looks to an outsider, the ability to interest and uplift an audience is purchased at almost infinite cost of application and labor. In certain respects preaching is more difficult than other kinds of speaking. The same audience faces the preacher every time he goes into the pulpit. He must preach at set hours, and not only when he feels like it. There are occasions when the sound of a church bell makes him want to take to the woods; he lacks the inspiration of the "special occasion"; he is confined to a limited range of themes; he has to speak constantly, his regular appointments averaging from thrice a week up. Many ministers average more than one address daily for weeks at a time; most of his hearers are already convinced of the truth of what he is to say; and his audience knows that he is paid to talk. Therefore, he should make the more

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assiduous effort to succeed. If the greater number fail in this difficult art, there is at least the more room for the survivors. The gale that blows out a small fire makes a serious one burn the hotter. The waters that drowned the world lifted Noah.

Of so great value is this speaking art, that every one ambitious to win should be encouraged. The more important, the more worth while the pains necessary to its study. There is a false notion abroad that if you study public speaking, it will make you artificial. There never was more arrant nonsense than the notion that all that is necessary is to "pull out the bung and let nature Caper." No one is so quick as Dame Nature to resent and punish such insults. Would you like a garage hand to depend on "the inspiration of the moment" for his ability to repair your car? Training aids instinct. Emerson advises us that "a certain mechanical perfection must precede every art." The more difficult the art, the more thorough the training must be. The manner of delivery is as important to a speaker as it is to a baseball pitcher. While we would modify the famous saying of Quintilian that 'orators are made, poets born,' by acknowledging that the best orators are born with eloquent tongues, yet even the born speaker is made better by study. Genius is born success earned. Some are born speakers, and success is as natural to them as breathing. Those that are not so fortunate can never hope to compete with them as equals, nor to make a flaming success on the platform. But diligent study and unremitting toil can assure them of becoming convincing and acceptable speakers. Hard working mediocrity stands a better chance in the long run than lazy genius.

Even after the best speech, the effect is hardly a hundredth part of the effort expended, though there are exceptional occasions when an address has changed the course of human history and set a nation on fire. The young speaker should improve every opportunity to practice, not only accepting all invitations that come his way, but taking voluntary part in public gatherings for political, religious or other ends, where he may render real service. It was speaking in the country caucus that made Lincoln president. You learn to express yourself by expression; to feel by feeling; to think by thinking. The best books on speaking have been written by good speakers; the student should become familiar with them. He should make it a point to hear great speakers, and take notes of what he considers their good and their bad points. Spurgeon said he disliked hearing the average preacher, for he was thinking how much better he could do it himself. Such inner comparisons are worth while, as is also the practice of talking over the principles of apposite speech with other students and, as opportunity affords, with great preachers and other orators. The student's reading should include the biographies of famous orators past and present, as well as a careful study of great orations and sermons. You can learn more from great speakers than from books.

Because the ability to speak effectively is so difficult, success brings the greater triumph. The speaker succeeds when he least expects it. It is a singular fact that he is frequently astray in his own judgments in this matter. An audience will hail such victories with delight. Nothing in the way of

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praise, response, or admiration is too good to give the eloquent speaker. His career is like that of a conquering hero in wartime. The crowds that gather, an hour before the time, the air of expectancy, the thrill that his power over them brings to him, the reflection afterwards, kindle a joy that little else on earth can equal. Success also brings humility, as if he were only a spectator at a scene in which another above and, as it were, outside of himself had been the real actor. His only enemy in the hour of triumph is the envious aspirant for popular applause who has witnessed his superior's exaltation. It is characteristic of small minds not to learn from the self-denial and methods by which another advances in his calling, but to decry them as of little worth; to be angry at the success of another, instead of seeking the remedy for their own failure. One wishes that a rejoinder were at hand like that of the friend whose comrade at the time of the French Revolution proposed to start a new religion: 'What method would you use?' asked the enthusiast. To which the reply: 'I should advise you to get yourself crucified, and on the third day rise from the dead: that worked well the other time.' Cynicism is a smoke screen. Those that are great of heart take delight in the greatness of another. Hume, the skeptic, 'went great distances to hear doctrines [from Whitefield] that he detested, delivered in a style that fascinated him."

The place of public speech in behalf of a momentous cause is emphasized by public need. To serve the neediest first, is true patriotism. I asked a young man who was making an excellent living as a mechanic why he had decided to leave his work for the ministry. His face grew thoughtful in his reply: "Because the need is so great." It was not rewards of popular speech that he sought, but its value to the common weal. A true man aims not at eloquence, but at effectiveness. A whole course of lectures on Speaking in Public are summed up in the words:

MAKE IT YOUR AIM NOT TO DO WELL, BUT TO DO GOOD.

The defender of truths on which the history of the race hangs may well be proud of his work. Great men stand in awe of their calling. Painters have arrayed themselves in princely raiment, clergymen in satin robes, military generals wear gorgeous uniforms, to show the exalted worth of what they do.

The place of public speech is a place of adaptation to all phases of life. How varied the interests of men! The old advice has it, "To each a word in due season.' The same sentence may rebuke, encourage, cheer, muse, console, and inspire. A speech is not like a rifle bullet, aimed at a single mark, but like machine gun fire, hitting a hundred spots at once. I can only name here the chief objects for discussion, objects that art, literature, music and the drama, in common with the speaker, have found to be of prime value in serving their constituency.

I name sorrow, first. We live in a world hungry for sympathy. The speaker sometimes wonders why an address, carefully prepared, thoughtful, faultlessly phrased, abounding in interesting information, and sparkling with wit, meets with so meager a response. It has been because the hearers have

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not got what they needed. They may not have been conscious of their need; they may not in their thought have asked of the speaker anything but what he offered them. But they were disappointed. The most efficient salesman is the one that knows what his customer needs-even if he has to show him what it is that he needs-and supplies that. Said Joseph Parker, who filled London's most prominent pulpit for a generation: "He that preaches to broken hearts, to tired lives, to disappointed hopes, preaches to all time." This is as true of any speech as it is of a sermon. It seems to teach that we like best those that show most interest in us-but you do, don't you? Perhaps if a speaker says to others what he most needs to hear himself, he will furnish them with what they can use. Beecher, "Men who are broken in heart seek those whose hearts have been broken." Every pain and disappointment that has broken into your experience have raised the level of the water of life in your well. The story is a familiar one of the music teacher who said to a carefree pupil with a fine voice: "if I can bring you some sorrow that will break your heart, I will make you the greatest singer in the world!"

A second element that every formal address should contain is instruction. The fascination of acquiring knowledge is second only to that of imparting it. There is a demand for the teaching function. Every audience is eager to learn. Ignorance is one of the world's prime mischief-makers. Teachers, whether of truth or of folly, readily command a hearing. People turn from those that entertain, even from those that thrill them by their eloquence, to the men that can satisfy their intellectual curiosity about things they have for years been wondering about. But teaching requires tact. New truth is startling, especially to the young. it should be imparted gradually. It is not safe to turn a fire-hose on young plants. New truth provides a hearer with wings, but one should be sure that he knows how to use them. Emancipated slaves may be a source of danger.

The subject of good government needs the defense of the platform. The fact that so much is being said on this subject is one of the reasons why there should be more, *of the right sort*. The man with an ax to grind, the cynic that harps on the faults of our public officials but does nothing to help them to improve, or to provide more decent successors when their terms expire, the would-be reformer who is for reforming all men but himself, the sincere lover *of the public good* whose ideals are high but who is unacquainted with the facts, all these roar with thunder that threatens to drown the voice *of wisdom*. The crooked politician is not dismayed by the sound of his own voice. He loudly demands of the educator and sober advocate of good government that they "let politics alone." Let him first let us alone. There are great questions before us today: inflation, international relationships, racial tensions, church and state, censorship of books, moving pictures and the stage, farm relief - questions on which, to use the phrase of Carlyle, "thought once awakened does not again slumber." Everybody is discussing these topics on the streets; let them have clear-eyed, brave discussion by men that have only the public service at heart.

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In this heyday of prosperity, men *will* welcome and follow light on financial questions. Budgets national and domestic, economy in Washington and in the kitchen, local taxation, the tariff, buying on the installment plan, the stabilization of currency, competition between farmer and middleman, child and female factory labor, are subjects for appraisal in school and congressional debate. The rise of the "university union" is full of promise. The "literary exercises" of the rural schoolhouse, the public forum and small Chautauqua circuit, are national safeguards.

Bring enough individuals together, and you get society. Masses can be made over only by making over the units. Society is not a living organism, as Herbert Spencer, in the early days of sociology, seemed to think, but is made up of free and independent men and women. That is the reason why the government depends on the public speech of the voter, farm and factory on the hands, the church and social ethics on the convert. The most important use to which the tongue can be trained is building Christian character. Why in the name of sense, asked Count Tolstoy are millions spent for the eradication of tuberculosis and yellow fever, and nothing for the cure of vanity? The man that talks down the things that are evil, and talks up the things that are good, speaks to lasting purpose. "Let the trumpet," said Calvin, "which sounds for the Lord arrest all who hear by its power and clarity, and let it never give forth an uncertain tone.'

Preparation and Planning

1. Setting Your Objective

- a. My topic: Education –**Christian Education**
- b. My General Objective – **inform, stimulate, inspire**
- c. My specific Purpose –**To inform my audience of the absolute need for Christian education and Biblical reform and to stir my audience to take action in support of Christian education.**
- d. My Desired Response: **That as a result of my speech, positive dialogue will be opened up concerning Christian education and that my audience will leave with a spirit of determination in favor of Christian education.**

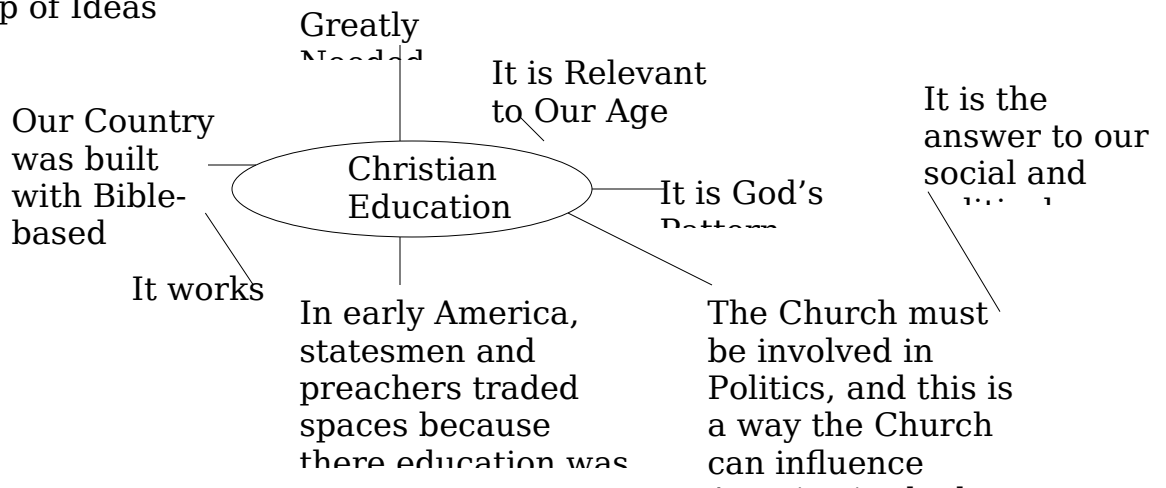
2. Researching Your Audience

- a. **I am speaking to my Bible school classmates. They are here to learn about public speaking. They expect me to be interesting and informative. They want to know the secret to public speaking.**

THEREFORE: I will convey the message using the tools of rhetoric in order to communicate my message.

- b. (I invited myself ☺)

3. A Map of Ideas



- ### 4. Selection: **1) The Answer to Our Social Political Problems 2) Is Not out of Date But Relevant and for NOW.**

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Quotes Collection

The first rule in being a wise leader is that you must first define the problem. -Confucius

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INSTRUCTIONS:

1. Make each outline your own while still maintaining the core structure
2. Write a thesis statement and place it in the introduction.
3. Color each outline with an effective illustration or personal perspective.
4. Give a concise summary in the conclusion.
5. Write out entire text of speech as you plan to share it.
6. Remember **emphasis** for each speech: #1: Approach & Departure; #2: Clarity of Thought; #3: Practicality of Message; #4; Sincerity & Yielded Oracle; #5: Interesting & Authority.

Speech #1: Ruth's Resolution

DUE: 2/24 (3-5 minutes: 300-500 words approx.)

Introduction: Ruth 1:16-18

- I. Resolved to Identify with Naomi (Yours=Mine)
- II. Resolved to Stay with Naomi

Conclusion

Speech #2: Fallowed Ground

DUE: 3/03 (3-5 minutes: 300-500 words approx.)

Introduction: Jeremiah 4:3

- I. Explanation of "Fallowed Ground"
- II. Preparation of Fallowed Ground

Conclusion

Speech #3: Latter Rain

DUE: 3/10 (5-7 minutes: 500-700 words approx.)

Introduction: Zechariah 10:1

- I. The Need for Rain (for harvest)
- II. The Requirements for Rain (ask)
- III. The Time for Rain (Joel 3:1; 2:23)

Conclusion

Speech #4: A Revelation of the Nature of God

DUE: 3/17 (6-8 minutes: 600-800 words approx.)

Introduction: Jeremiah 3:1-5

- I. He is a Redeemer
- II. He is a Disciplinarian
- III. He is a Guide

Conclusion

Speech #5: Perfection of Character

DUE: 3/31 (8-10 minutes: 800-1,000 words approx.)

Introduction: Ezekiel 1:10

- I. The Perfect Man (Man)
- II. The Ruling Man (Lion)
- III. The Working Man (Ox)
- IV. The Soaring Man (Eagle)

Conclusion

Assignments Check List